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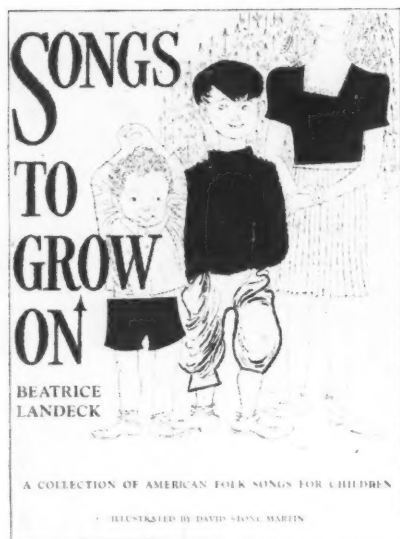


In this issue - SOUND YOUR A - AND THEN SOME
ALL MUSIC IS DANCE MUSIC • MY WAY OF WRITING MUSIC

35c

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Designed and Illustrated by David Stone Martin

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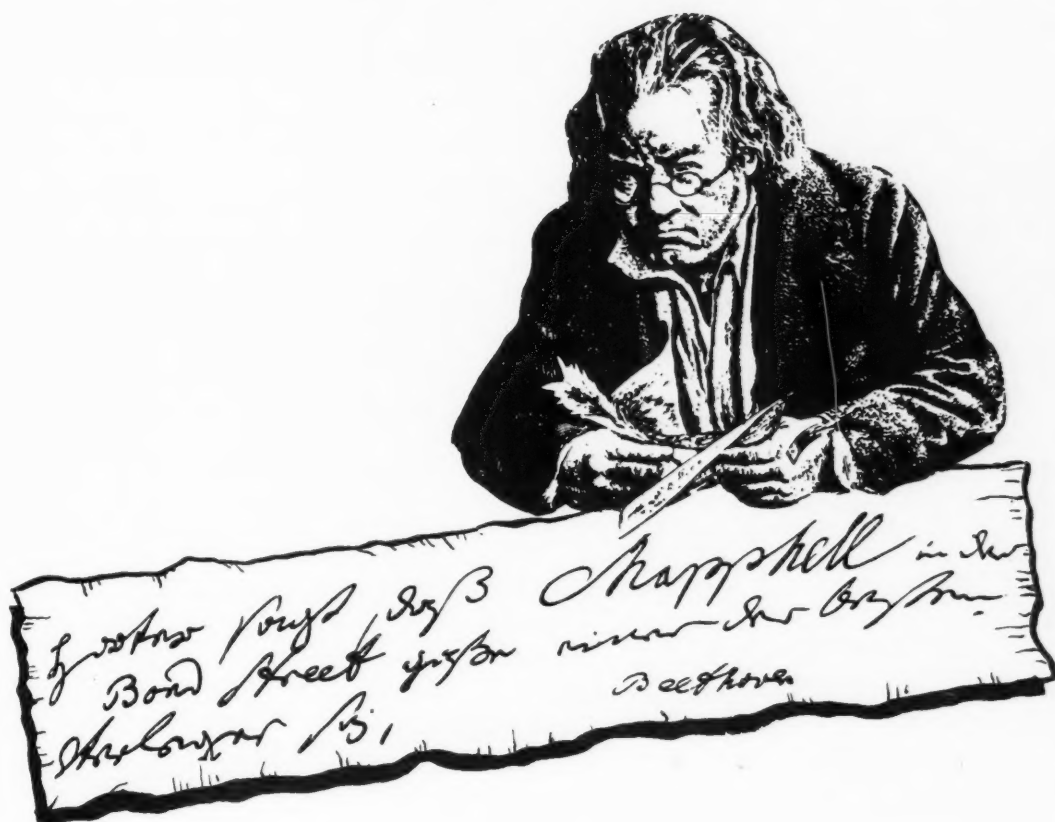
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Our Writers...

FIRST, something about the cover picture. In left-center is "Tiny" Stahley, who gives every impression of having a wonderful time with his singing. Around him are members of the **WILL COUNTY (ILL.) RURAL CHORUS**. This chorus is sponsored by the Will County Farm Bureau and is directed by Art Eneix, a friend of ours who has lots of fun in his musical activities and makes his living as personnel director of the Texas Oil Company in Lockport, Ill. In addition to their regular rehearsals and local concerts, Art and his singers participate in events such as the Illinois State Fair county-chorus contest and the Chicagoland Music Festival.

We're putting a copy of this picture in our wallet and shall bring it out the very next time we attend a concert given by one of those too-many choral groups whose directors believe that dead-pan faces are necessary equipment for good choral singers.

Flash! Just twenty minutes before we sent this issue to the printer we received this telegram from Art Eneix: "Will County Rural Chorus chosen as 1950 Illinois State Fair winner. Whoopee."



DO you believe that everyone should learn to read music vocally? For that matter, do you believe that everyone can become proficient in sight-reading vocal music, particularly if the training must be provided within the framework and resources of the public school system? These questions are

always good for immediate and extended argument among music educators. Go back into the records of music education meetings of several decades ago and you will find the same difference of opinion that show up in discussions today.

WALTER BUCHANAN (p. 15) certainly takes no wishy-washy position. To him, music reading is a requirement for music literacy, and music literacy is necessary if we are to have a sound and honest music culture. He believes that a nation-wide, standardized program of *solfege* is entirely possible, and hangs the responsibility for it right on our administrators and music educators.

Mr. Buchanan, born in Japan of Presbyterian missionary parents, received his musical training in American and German institutions and is now assistant professor of music at University of California, Santa Barbara College.



JUST one reading of **DENTON ROSSEL'S** work routine (p. 11) makes us feel lazy and neglectful indeed when we think of the kind of a schedule that he advocates. Furthermore, we're doubtful about any man who describes his family: "three girls—10, 12, 17—two violins and a cello." No names. Just ages and instruments. Mr. Rossel lives in Independence, Kan., where, he says, he has "just completed Op. 124 . . . including songs, piano pieces, band works, an orchestral suite, string quartets, string trios, and a recent sonata for viola."

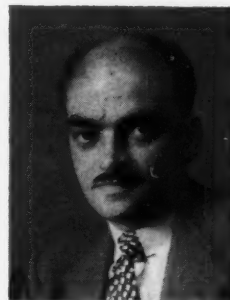


IT was an outdoor summer opera. The opera was *Lucia di Lammermoor*. **PATRICE MUNSEL** (p. 19) came to the end of the mad scene aria and did a phenomenal job of holding the terminal E flat . . . on and on and on. The audience was greatly impressed, as was Mrs. Munsel, who had never heard Pat hold a note that long and told her so later. The reply came back "Of course not; I never *had* to hold one that long before. A fly flew into my mouth just as I started in and I had to hang on until the darn thing flew out again."



TO receive a manuscript about long - forgotten composers from a musicologist or a music library worker would be logical, but we were little short of amazed when we found that **WILLIAM J. MURDOCH** (p. 25) is an advertising copy writer who lives in Kalamazoo, Mich. We called him on the phone to ask him to write us a little more about himself. Among other things he says: "I am not a musician . . . started piano lessons when I was 8 . . . quit a few weeks later . . . too much ear, too little determination. . . . I'm a bandstand gawker and have hung around music all my life . . . can't help it."

(Continued on page 56)



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this DID Happen

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Artists in the "good old days" had a much tougher time. Three hundred years ago Froberger, after great success in Europe, decided to try a few concerts in London. On his way there robbers waylaid him twice and when he finally reached London he was flat broke and was far from presentable in appearance. No one would believe such a ragged looking person could be the great Froberger. In order to eat he got a job *pump-*ing, not playing, the great organ in Westminster Abbey.

During the wedding ceremony of King Charles II, Froberger pumped too hard, overblew the organ, and stopped the music right in the middle of the bridal procession. Christopher Gibbons, the organist, beat his pumper soundly for his carelessness.

After the ceremony, Froberger stole back to the organ loft and tried to console himself by improvising softly. A lady of the court had heard him in Vienna and she recognized him immediately. She introduced him to the king and from then on he was London's matinee idol.

NO DOUBT you know Carl Bohm's beautiful love song *Calm as the Night, Deep as the Sea*. We bet that you don't know anything else that he wrote. We don't either. But back about a hundred years ago his music was so popular that Fritz Simrock, Berlin music publisher, made enough money from Bohm's compositions to be able to afford his losses in publishing practically everything Johannes Brahms ever wrote.

• • •

Do you know a "This DID Happen" item? If so, you are invited to submit it to the Editor.

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by **IRRA PETINA**

IT used to be said that the Met is the Met and Broadway is Broadway, and ne'er the twain shall meet. But like so many others, that saying has since been disproved, and I am glad that I have had some part in disproving it.

At one time, when a vocal student thought of a career in music, he meant only grand opera and the concert field. But that was when most people talked about good music in hushed tones, as if it were something that only a very few could be expected to understand.

Times have changed, however. The movies and radio have brought good music to a wide audience. This audience, in turn, has found that good music is not something to be afraid of; instead, it is something they can enjoy and understand.

It is true that today's vocal student has the Metropolitan Opera as her goal. Being on the roster of that world-famous institution means prestige and presupposes good fundamental training. But that does not mean that on the way to this goal other singing outlets should be ignored. And these other singing outlets give the artist an opportunity to have a change of pace and to show her versatility.

Several years ago three of the Metropolitan Opera's top prima donnas shattered tradition by appear-

ing at a benefit performance where, instead of singing the expected operatic arias, they got together and did the swingiest version of "Minnie the Moocher" ever heard on Broadway. The audience was delighted. The next day they were besieged, individually and collectively, to appear on many well-paid radio programs. That departure from the expected went a long way toward showing the world what versatile artists they all were.

No Conflict

Today so much really fine music is being written in the popular field that popular songs should be as much a part of the repertoire of the artist as operatic arias. Actually, there should be no severe conflict between the two schools of music, and singing popular songs will go a long way toward convincing the great mass audience that opera people are not long-haired stuffed shirts, or aloof individuals dedicated only to the loftier phases of musical art and suffering from an atrophied sense of humor.

You who have seen my colleagues in the movies and on television and have heard them on the radio, engaging in all kinds of antics, spoofing opera on occasion, and swinging the classics, know that they are as human

as any class of people in any branch of show business.

When I first ventured onto Broadway from the Metropolitan Opera, I had many misgivings. Actually, the experience couldn't have been more valuable. In the first place, Broadway gave me a sense of drama, of the feeling and scope of the work that was quite apart from the technicality of singing. Opera sketches in broad strokes, while on Broadway there is more opportunity for detailed work and character delineation.

There is, in addition, one aspect of a Broadway show that I like better than grand opera, and that is the fact that on Broadway the songs are in English. You know that the audience knows what you are saying, so you don't have to overact. If the audience understands the situation, you can wink an eye delicately instead of banging the lid as if you were shutting an ice box door, as you have to do at the Met, before the idea gets across.

Perhaps the greatest fear that the young singer might have about venturing into Broadway roles is that it might harm the voice. Of course much depends upon the individual's own vocal capacity, but as a general rule I would say that, far from harming, Broadway experience helps the artist, especially in singing opera, for

(Continued on page 49)

THE STAR SPANGLED BANNER



CONCEIVED amidst strife and peril, our national anthem came into being against a background of dramatic circumstances which has no parallel in history, and much of the criticism which has been leveled at *The Star-Spangled Banner* is due to a lack of understanding of the historic events which led up to its conception. Once one is familiar with this colorful epic, however, the full significance of our anthem becomes apparent, and one can really appreciate its unique position among the national anthems of the world.

As the story unfolds, it falls naturally into three main sections: Francis Scott Key's poem, the "adoption" of a melody, and the source and background of this air.

In order to understand the patriotic fervor which gripped the citizens of the Washington-Baltimore area at the time of which I write, one must bear in mind that an attack by a British fleet was imminent, and that on August 19, 1814, this fleet of thirty vessels, commanded by Admiral Sir George Cockburn, landed on the west bank of the Patuxent River at a point near Benedict, Maryland. The troops, under the command of Major General Robert Ross, debarked and started on their march to attack Washington, thirty-nine miles away. The route of march took this force through Upper Marl-

boro, where the pretentious home of Dr. William Beanes caught the fancy of General Ross to the extent that he and his staff used it as headquarters during the time his troops were in that vicinity. Being surrounded by the enemy and having in mind the safety of his property (the site where the Marlboro High School now stands), Dr. Beanes bowed to the inevitable and was, to all appearances, a genial host to his uninvited guests. The "courtesy" was mistaken for a manifestation of pro-British feeling—an error which had much to do with the forging of the first link in the chain of circumstances which led eventually to the creation of our national anthem.

At Bladensburg

History tells us that the British troops met with no resistance whatever until they reached Bladensburg, five miles from Washington, where an American force under General William H. Winder, a Baltimore lawyer and volunteer, was waiting for them. This force, about seven thousand in number, was in reality a hastily assembled group consisting in the main of raw militia from Maryland, Virginia, and the District of Columbia. General Winder had no staff and no funds, and the fact that his men wore all manner of dress from brilliant uniforms to

work clothes is only one of many indications that no real preparation had been made for the defense of Washington.

Under conditions such as these, it is not surprising that our "troops" were no match for the 4,500 trained and seasoned soldiers from England. Our farm boys and clerks had weapons, it is true, but they were mostly of obsolete types, while the British were well armed and equipped. The latter added to the confusion of our inexperienced men by firing signal rockets directly at them (prophetic of the subsequent development of the rocket as a lethal weapon of war?), whereupon our forces apparently mistook the relatively harmless but sizzling projectiles for some new and fiendish instrument of destruction and retreated before the advancing British soldiers.

The British remained in Washington for two days and accomplished most of their mission, that of burning or otherwise destroying all public buildings, and had not a providential rainstorm occurred during the general conflagration, much more damage would probably have been done to the city. As it was, the capitol, state department, and treasury buildings were burned, and the executive mansion (then known as "The Palace") was left a smoking and hollow shell. When "The Palace" was rebuilt, the walls were

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and, although the Fleet was in preparation for the forthcoming attack on Baltimore, the pair were courteously received by Admiral Cockburn aboard his flagship, "The Royal Oak." As soon as their mission was explained, however, the courtesy of this officer turned to coldness and they were told that the British were not disposed to release Dr. Beanes, whom they seemed to regard more as one who had betrayed a confidence than as a prisoner of war. Fortunately, Colonel Skinner carried letters from some wounded British officers left at Bladensburg, describing the humanity and kindness which had been shown to them by the citizens. These served to induce Admiral Cockburn to release the doctor. Key and Skinner were informed, however, that no one would be permitted to leave the fleet until after the impending attack on Baltimore had taken place. Accordingly, these two men and Dr. Beanes were returned to "The Minden" under guard to prevent them from landing or communicating with shore. During the battle their craft, fortunately, was anchored within eyesight of Fort McHenry, and thus was forged the

Below: Comparable section of *The Anacreontic Song*



ALL MUSIC IS *Dance* MUSIC

by LESTER LANIN



IT IS a well-known fact that even people who can't talk *can* dance. As the dance is so intimately connected with music, it is not daring to say that music and dance are entwined. Even apart from the drums of primitive tribes or percussion rhythms of sophisticated dancing orientals, every form of music is danceable. In fact, we are confronted with the information today that such strictly symphonic works as Tchaikovsky's *Hamlet*, Bach's Double Violin Concerto, and Schoenberg's *Verklärte Nacht* have all been translated most successfully into the medium of the ballet. None of these works was ever meant by its composer to be danced, and yet all have proved perfect media for the choreographers. Even Richard Wagner's *Tristan and Isolde*, which in reality is an operatic symphonic poem, has been intelligently translated into the language of ballet.

Being a band leader, I have always been fascinated to find that so much of the work of the most classical composers is ideal material for dance purposes. The notes, of course, cannot be changed or distorted. This same holds true for the harmonic treatment. It is all a question, therefore, of adapting the composition's melodic feeling into waltz or fox trot tempo.

It is interesting to study the parallels between the classical and the popular music fields. For instance, take atonal music. When someone in the class of Schoenberg writes atonal music, it is for effect and for a purpose. But when tin-pan alley puts out a new be-bop number, the right hand does not know what the left is doing. Near-Eastern music—Persian, Arabian, Armenian—is the real inspiration for be-bop, with flat-chords and the constant use of fifths, ninths, elevenths, and thirteenths.

Bop to an old-timer is difficult because tradition gets too much in his way. In fact, a sensational dance leader such as Benny Goodman is lost with bop. It's not his language. He knows too much. Strangely enough, it was three blind pianists who "made" bop: Art Tatum, Lenny Tristini, and George Scheering. Maybe their blindness gives them unusual power of concentration.

I have played countless dances and balls with classical music as my springboard. What could be more suited to the dance floor than the Gavotte from Massenet's *Manon*, the Habanera from Bizet's *Carmen*, *La Valse* or the *Pavanne* by Ravel, Liszt's *Liebestraum* or the Rachmaninoff-Paganini variations? Saint Saëns' "My Heart at Thy Sweet Voice," from *Samson and Delilah*, has for years been a great favorite with dancing couples. I am always deeply respectful of the original melody, but I can't help translating into dance medium what I hear, whether I am at the opera or a symphony concert or a straight piano, violin, or cello recital.

There are, for instance, six unaccompanied violin sonatas by Bach which are the most extraordinary material in the world to attinge for dance music. The gigue, the sarabande, the bourrée are all so rhythmically fascinating and yet so wonderfully simple. One of these days, someone will discover them and they will all be on the Hit Parade.

Debussy's and Ravel's compositions are basically more Spanish in language than French, and there are few of their compositions which can't be turned into a samba or a rumba. Puccini's music, on the other hand, is always more or less a fox trot in beat, and many of the excerpts from *Bohème*, *Madame But-*

(Continued on page 34)

My way of writing Music...

by DENTON ROSSEL

PROBABLY there is no member of the music profession who at one time or another has not had the urge to write music. However, it is a long road from the first rough draft to the finished product.

It would be presumptuous of me to suggest a procedure in so personal and varied a practice as composition. I find certain devices and habits of work to be the best for me, but each individual must decide for himself his method of writing.

We will assume an adequate technical background—the usual courses in harmony, counterpoint, sight singing and ear training, orchestration, and composition. Against this background, all who create must establish a routine of work—regular, daily, conscientious work! Tchaikovsky once said, "Every morning at nine I sit down at my piano, and Madame la Muse knows from long experience that she must meet that rendezvous." A quiet place, free from interruptions, is essential to composing. Sketch daily, using a common eight-line music book. Have in the back of your mind the general trend of your next work, for if you sketch with a purpose, it will probably be better work.

Now to begin, to get the ball rolling, study some of your earlier work. If it was originally written in slow tempo, try to work out an allegro theme, or vice versa, major perhaps to minor, legato-agitato, start on a different count, use an upbeat, invert, change the time signature, the key, or some interval, turn the thing upside down! Do anything until you find a figure that stimulates you, then start sketching. Take the figure through various keys; indicate harmony and key changes, then when you have "brought it to rest" try for a balancing theme. If your first sketch was legato, try for an agitato,

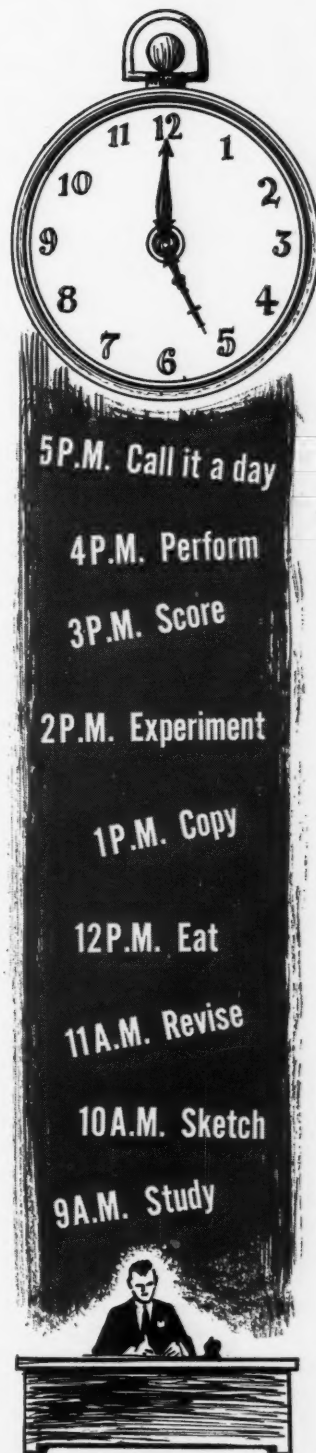
—or any theme that will balance the first. Sketch a coda, tending perhaps to the subdominant, as is often done effectively. Then try it out. Perhaps the first theme is hopeless, but if it suggests a second that has some life in it it will serve its purpose.

Develop a shorthand to speed up your sketching—a diagonal line can mean to repeat the preceding measure or figure; a line through several measures can indicate a chromatic run, or a scale, or a phrase used earlier; an arpeggio can be suggested by the notes of the chord and the counts filled. Play the themes over several times; changes can be indicated by whole notes. Have a red pencil handy to mark good spots. Try changing the key; what you sketched in Bb might be played in D with a note changed here and there. You might like it better; if not, you can always revert to the original.

Darwin performed what he called fool's experiments — experiments which had no foundation in reason or experience. They were just plain foolish, but this practice got him out of the routine, habitual way of thinking, and many of his most notable discoveries came as a result. So get reckless in your modulation, variation, and change; try different accompaniments, tempos, accents. The very exuberance of your mood will often produce excellent results.

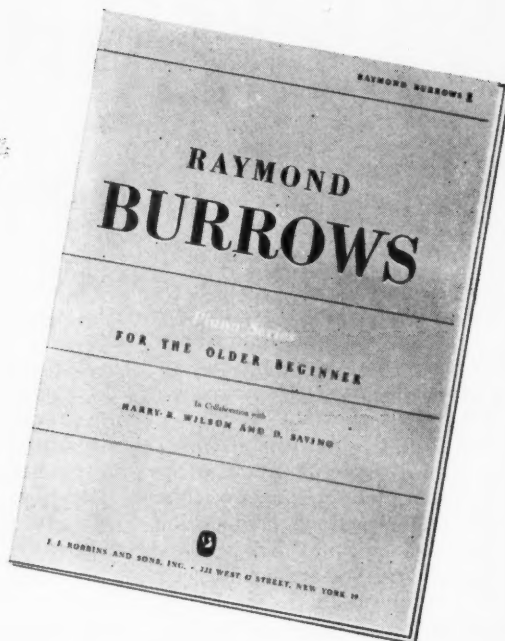
Now decide on the form. A sonata-allegro or elementary song form will need two contrasting themes, a rondo perhaps three, a theme and variation only one. Mark passages which you may want to use as bridge work. Use large size manuscript paper to avoid frequent page turning. Write on one side for easy reference. Leave an occasional line blank for later working out.

(Continued on page 48)



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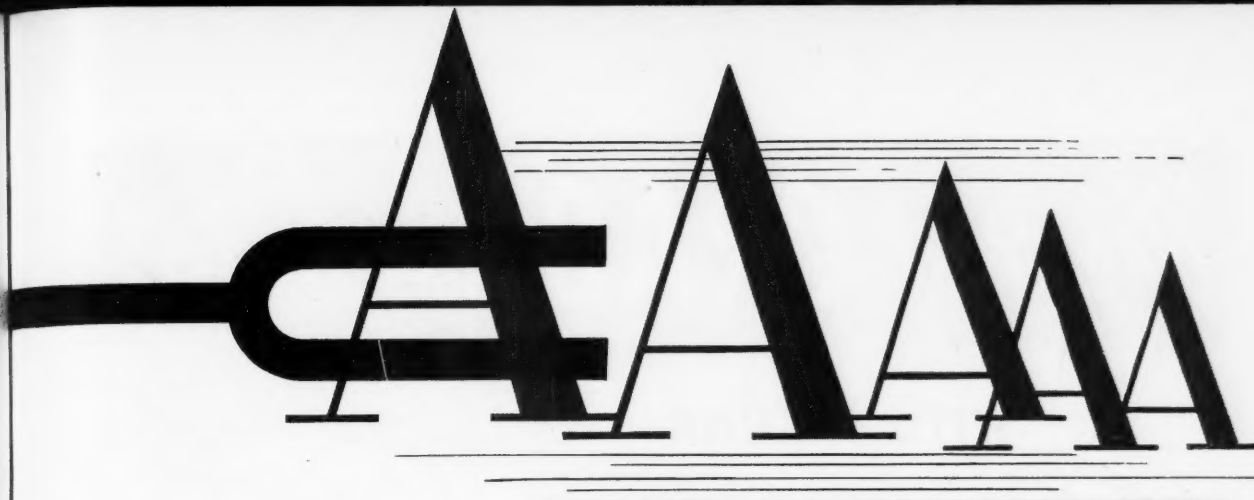
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poses. Would that this decision could end all of our tuning problems! Unfortunately it spells merely the beginning, some of the other problems being considered here under the equally important phrase, "and then some."

Critic judges at school music competition festivals often find themselves in a position of having to point out faulty intonation practices in the participating music ensembles. Seldom, however, is any specific recommendation offered as to ways in which improvement may be effected, save perhaps that of reviewing accepted practices of good tone production. Important as this matter of correct tone placement may be, it becomes necessary, at one point, to assume that it is an accomplished fact, and proceed to other correlatives which interact with the physical fact of pitch.

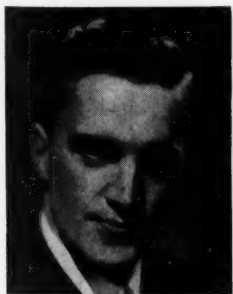
The problem of intonation evolves in part from certain inconsistencies which have developed in the evolution of scale patterns and scale variants. The duality of the physical and aesthetic aspects of the problem has led to a great deal of confusion in terminology and teaching practices, and it would seem that any progress in reconciling the singular vagueness of artists and teachers with developments in acoustics and in the psychology of music would be of practical value to music teachers and educators.

Stated quite simply, the problem could be thought of in the form of a question: "Techniques of tone production being the same, what causes some music ensembles to have better intonation than others?" A sensible approach may be made by considering the functional uses of basic musical scale patterns, the effectiveness of certain tendency-tones, and the proper use of harmonic interval adjustments.

To facilitate clear thinking in the matter it is helpful to consider the important characteristics of those scale patterns that owe their existence to the great periods of musical creativity. Since persistent musical successes form a cumulative record of our musical heritage, it becomes obvious that the fundamental scale patterns used in their creation must be preserved as tools for their continued performance. Those which best serve this need are the Pythagorean, Just, and Equal Tempered scale systems. Other scale patterns are used so infrequently as to have but minor significance as related to problems of intonation. It may also be emphasized that the preponderance of our currently used music literature points toward consideration of the basic techniques of the diatonic scale system, notwithstanding recent developments in the use of whole-tone and chromatic harmony.

The Pythagorean Scale is that de-

(Continued on page 40)



LAWRENCE HANLEY is a native of the Minnesota Mesabi Range and did his undergraduate work at the University of Minnesota. Since then his path of study and teaching has led him

from St. Cloud, Minn. to Eastman School of Music to Lamar College and to the University of Colorado. He is now on his way to a new education post in Southern Methodist University.

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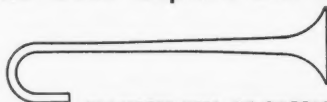


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if JOHN DOE COULD READ MUSIC

by WALTER BUCHANAN

CIVILIZATION as we know it began not with the invention of the printing press, but when the average man learned to read. Reading is a skill taken for granted these days. We laugh at Li'l Abner's hill-billy parents (in the well-known comic strip) who can't read, a condition almost inconceivable to us. If our libraries were stocked with books on every subject, if magazines and newspapers filled in every possible chink in the news, and yet all this labor of the printing presses could be read by only a handful of scholars, then we would still be in the Middle Ages.

The Japanese people amazed the world with their progress from the last part of the nineteenth century until their tragic enslavement to their own military clique. The Japanese have the largest printing

presses in the world, but printing is not responsible for the rapid advance of their civilization. What happened in Japan was that practically overnight everyone learned to read.

How did people manage to get along before reading became a common skill? How could we travel to another town nowadays without being able to read a road map or even road signs? Just think: If we could not read, not many of us would travel. We would not know what people in the next town were thinking. Worse still, we might think we knew what they were thinking but be wrong, with no chance of learning the truth. A state government in any degree democratic would be extremely difficult, and anything like the American democracy, in which we vote on national issues, would be inconceivable.

I suppose many people in the Middle Ages were happy in their ignorance. But I, for one, would not want to go back to their condition. If I could not read, I would not have to go back; I would be there.

Most people today cannot read music, but this condition does not worry them. It is the accepted state of affairs.

In Saint Saens' dramatic song "The Tournay of King John," the knight tells of his scorn for the friar who could read and write, and expresses his disdain for such unmanly activity. Something of the same feeling, less bluntly expressed, is current in regard to reading music. People today just don't realize what they are missing.

In these times we have leisure. Our work week is not a hundred hours, but fifty hours, forty hours, or thirty hours. We have time to play. We can play with atomic bombs or we can play with music. I submit that the more beautiful cathedrals we build in music, the more chary we will be about destroying such a beautiful civilization. If John Doe could play with music, music, with its great therapeutic values, might save him from himself and his dangerous, warped hatreds. Truly, music has charms to soothe the savage breast. The modern world has a large number of savages in need of music's charming and soothing.

If John Doe could read music, think of the singing we Americans could do! Who sings these days? A few people in choirs, a few night club entertainers, a few people over the radio, a few people in opera and concert, a very few people in homes and informal groups. Maybe 10 per cent of us, maybe not more than 1 per cent, one in a hundred, really gets the pleasure and benefit that singing affords.

We don't sing because we consider that singing is an art reserved for the favored few, just as reading and writing were for the "talented" few in the Middle Ages. If we could read music, we would be of the elect also. We don't sing because what we do, we like to do reasonably well. We don't know a thing about music, so we don't sing. We are afraid of getting off key. We are afraid of spoiling the harmony.

(Continued on page 50)



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THE COMMUNITY SYMPHONY ORCHESTRA— ITS ESTABLISHMENT AND DEVELOPMENT

IX. FINANCING

by HELEN M. THOMPSON

A VICIOUS circle exists when it comes to starting a community symphony orchestra: the community can't get financial support until it has an orchestra, and it can't get an orchestra until it has financial support.

Practically all orchestras have been caught in the circle, but somehow, at some point, they have broken through it. Usually the musicians take the initiative, hoping, through performance, to demonstrate the value of their efforts, thereby gaining the necessary financial support from the community. Once in a great while a community having no orchestra, yet cognizant of its need for one, squarely faces the financial problems involved, raises a substantial sum of money, and then starts its orchestra. This procedure is, of course, much to be preferred.

Presumably a symphony organization has a choice between two basic financial policies. The first is the one in which the total expenditures of the orchestra are based on the amount of money that can be raised for the orchestra through ordinary procedures. The second is one in which the orchestra's total expenditures are based on at least the minimum needs of the orchestra, with faith that the money *will* be raised by hook or crook.

The first policy is the one which many businessmen feel can and should be applied to a community symphony. The only hitch in it is that such an approach may mean

there can be no symphony. Many a businessman, willing to assume his share of civic responsibilities and serve on an orchestra board, has no knowledge of the problems involved in starting a symphony, no great love for music, and insufficient time in which to acquaint himself with even the first principles of the operation of a symphony orchestra. That businessman says, "If you can't afford to hire two oboists, then hire only one; if you can't afford violists, then let somebody else play their music—that's what we do in the business world." Yet it would never occur to this same man to suggest that the town's local baseball team should get along without at least nine men, some new balls, bats, uniforms, a manager, and a coach. He understands those needs and will help supply them without any quibbling.

Requirements

Nevertheless, it is extremely difficult for him really to understand and accept the fact that a symphony orchestra must have certain components if it is to play symphony music. It must have adequate musical leadership; it must have certain instrumentation; it must have certain equipment. Without these it is not a symphony orchestra. Usually, in order to secure these basic ingredients it is necessary to spend a certain irreducible amount of money, even if that amount can be raised only through great effort.

Therefore, within practically every orchestra organization a constant argument is going on between the adherents of the "spend only what you have" school of thought, and "the orchestra has to have so much money" school.

True there must be willingness on both sides to compromise a little, but those persons who know the requirements of orchestras — whether they be the conductors, managers, board members with musical understanding, women's committee members, orchestra members, or audience have a very definite responsibility to do effective and continuous educational and interpretive work so that the community will demand that business practices be adapted to the symphony with intelligence and imagination enhanced with faith and vision. After all, symphony orchestras are dealing in some of the most beautiful, glorious products of the human mind and heart. They are not engaged in a nut and bolt business whereby only as many nuts and bolts are made as can be sold at a profit.

Sources of financial support for symphony orchestras are the same whether the orchestra is a professional or a community group. The money comes from individuals, organizations, institutions, business firms, industrial corporations, trust funds, municipal, county, and state governments. It is in the amounts needed and the methods adopted

(Continued on page 53)



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by PATRICE MUNSEL

RECENTLY, while looking over some old programs of the Berlin *Staatsoper* of the 1890's, I was amused to see the name of Lilli Lehmann listed for four performances during a single week. Lilli was singing Isolde, Violetta, the *Siegfried* Brünnhilde, and *Seraglio*. Stop and consider what these four styles mean: two Wagnerian operas, Verdi, and Mozart. It is almost ludicrous even to think of anyone attempting such a program today. The vocal range alone is almost three octaves, since Lehmann in those days sang the E flat at the end of "Sempre Libera" in *La Traviata*. But while Lilli sang these roles as almost no one else could, she was not the only one of her breed.

The Metropolitan schedule of the 1890's lists Lillian Nordica, the great American dramatic soprano singing *Isolde*, *Trovatore*, and Philine in *Mignon* in a single week. Nor must we forget Marietta Alboni, the finest of the contraltos, who sang *Norma*, Gilda in *Rigoletto*, and *Lucia*, besides encompassing all the contralto roles. Alboni consistently used three octaves in performance, from C to C and even D above high C.

What has happened to the female vocalist who sang the roles we designate as coloratura today and the heaviest of the Wagner and Verdi parts as well? I think she vanished with the change in the tempo of life. Seventy-five years before I was born, and continuing up to 1920 or thereabouts, every opera singer was

expected to be able to handle florid or coloratura passages with ease. I have records of Plancon, when he was well over fifty, singing the air of the Tambour Major from *Le Caid* with a facility which would put many present-day female coloraturas to shame. Look at the passages written for tenor in works still in the repertoire—*The Barber of Seville*, for example. How many realize that *The Barber* was written for contralto? But since the death of Conchita Supervia in 1936, there has not been a contralto really able to sing *The Barber*, *Italiani in Algeri*, or *Cenerentola* as Rossini planned it, although many have tried.

Singers today worry about too many things besides opera. They cannot earn a living in opera alone, so they spend only a limited time in studying vocal technique and repertoire as they prepare themselves for concerts, oratorio, church singing, radio, television, motion pictures, and the other odds and ends which are virtually a prerequisite for making enough money to have a career these days.

Specialists

Most of today's singers specialize in certain branches of singing. Some may become Wagnerians, are typed as such, and never sing any other repertoire. A Frenchman is seldom given a chance to sing music other than that of his native land, and Italians suffer the same handicap.

Most Americans learn a smattering of French and Italian and let it go at that. The result is that the repertoire has gradually grown smaller. We are inclined to scoff at Meyerbeer today, but I feel that we do so because we do not have artists who can sing his music. The cast of *The Huguenots*, sung at the Metropolitan in 1914, included Caruso, Destinn, Amato, Rothier, Didur, Matzenauer, and Hempel with Toscanini conducting. The *Africana* of the 1920's at the Metropolitan had either Gigli or Martinelli, Ponselle, and Ruffo in the cast. Today we cannot duplicate such casts because the artists who were trained to sing the florid style of Meyerbeer no longer exist. This does not mean that today's crop of singers do not have basically as good voices as those of earlier generations, but they are trained entirely differently.

I am not overly familiar with baseball, but I understand that a baseball pitcher today who can win twenty games in a season is considered a star. Isn't it true that pitchers such as Alexander, Mathewson, Walsh, Johnson, and others of the 1900 to 1920 era frequently won thirty and more games (even forty) in a single season? Who would claim that men from 1900 to 1920 were 50 to 100 per cent stronger physically than today's athletes. Conditions have changed. That is all. A major league baseball team today carries ten or sometimes a dozen pitchers as

(Continued on page 38)

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A Singing Career

V. PUBLIC LIFE

by LAWRENCE TIBBETT



THERE is always a great deal of talk about the American artist as a being who has established a brand new tradition. People refer to the "type" as something very different from the European artist. And yet it is very seldom that anyone sits down and gives a clear definition of exactly how the two differ.

I am no Webster, but my theory is this: the American artist, while no less a perfectionist than the European, does not believe that his art should exempt him from his duties as a citizen. On the contrary, the very position which he attains through his art carries obligations toward mankind which the ordinary citizen does not have. The European artist lives in an ivory tower.

To put it in other words, the American follows the principle of *noblesse oblige*, whereas the European adopts as his motto *lese majesty*. The difference in viewpoint is not original with musicians, but is quite in line with the ideals and standards applicable to social standards on the two continents. Americans believe that the more exalted position a person holds, the more obligations he has. In Europe, the reason most people long for success is, fundamentally, so that they will be able to avoid many irksome tasks because they are successful.

Every artist considers it a privilege to be able to lend support to a worthy cause. To be perfectly frank, charity performances follow along the line of a career, do not call for more than a monetary sacrifice, and frequently offer the artist very definite returns in the type of

audience to which he sings, extra newspaper publicity, and appearances which keep his name constantly before the public.

Unscrupulous persons have recently hit upon the idea of appealing to artists to appear for various causes which masquerade under the name of one charity or another. Worthy-sounding charities sometimes prove, upon investigation, to be one political party or another disguised with noms de plume, exploiting the artists and apparently gaining their support for efforts to which these artists are violently opposed. It is the racket of autographs raised to the nth degree. Through innate friendliness one autographs a piece of paper, only to find out he has signed a check he never knew about, or a petition for some cause with which he heartily disagrees. He consents to sing a benefit for an organization and discovers that in reality it is sponsored by another to which he would never consciously lend his support.

Investigate

The young artist, therefore, should carefully investigate each such request and not dash headlong into every appearance which is proposed to him for fear he will appear ungracious if he refuses. Charity can no longer afford to be blind.

There is one great advantage in being before the public. Whenever there is a trend or movement in which one believes sincerely, it is possible to do something assertive about it and not just sit back and hopefully wait for things to happen.

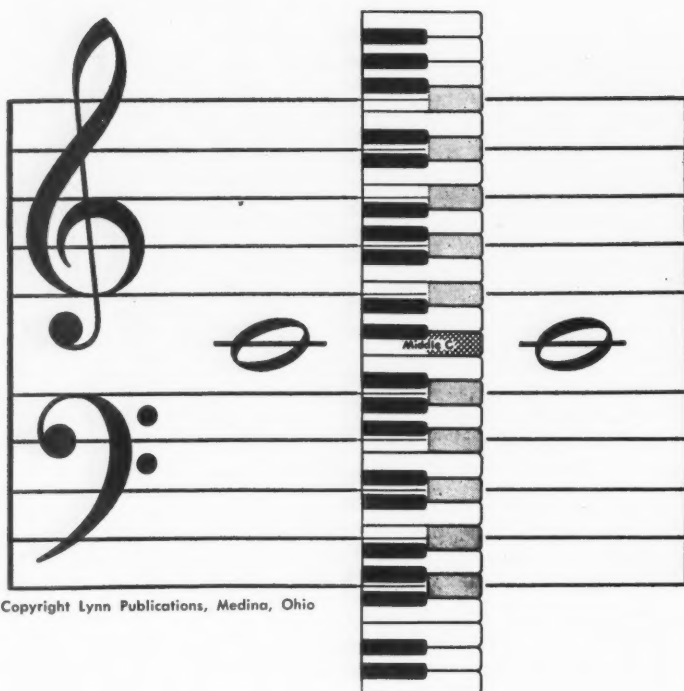
I have never been one to let my name appear on lists of committees and then take no active part in them. I will serve as a worker, or not at all.

Two of the main interests in my life, outside of my career, have been the organization and direction of the American Guild of Musical Artists, and the Sister Kenny Foundation. They have given me great satisfaction in the sense that they are helping other people—and they have also taken an enormous amount of my time and energy. I know that every artist organizes new enterprises, but surely they can all help out in some which already exist.

From a purely selfish point of view, this prevents growing stale and over-concentrating on a career. But more important, it rounds out one's life so that there is a sense of permanent accomplishment which interpretive art cannot give. Although an opera and concert singer is fated to travel continuously, there is always one place he calls home, to which he retires between tours and during vacations. It is only by being interested in community and civic enterprises that he can attach himself to that home and identify himself as a solid citizen with a definite place among his neighbors.

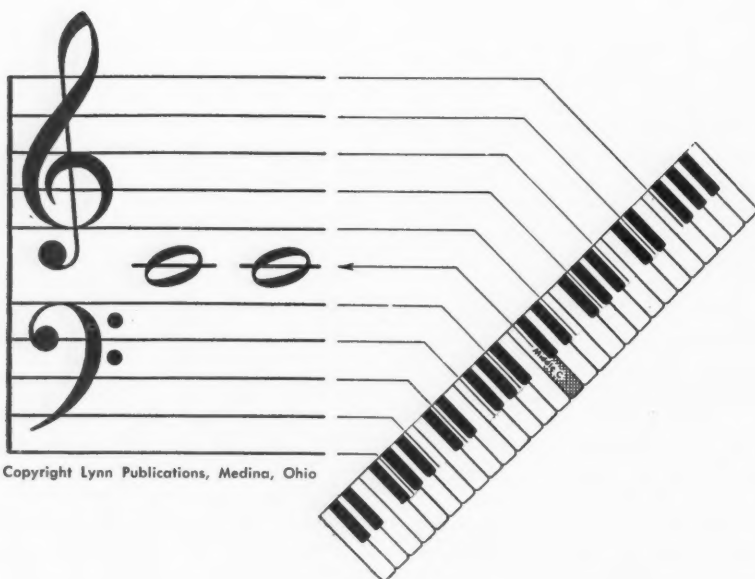
In a larger sense, there are many government projects which need the assistance of artists. During a war, the Red Cross, bond drives, and welfare organizations for service men naturally demand our attention, but even when we are not at war there

(Continued on page 47)



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"The staff notation gives a picture of the keyboard of the pianoforte or organ."



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"The first thing the player wants to know is, whereabouts on his keyboard the notes stand."

How Staph

TO the question, "Which came first, the staff or the keyboard?" most music educators will answer, "The staff." This is true if we mean the five-line vocal staff, but it is not entirely true if we are discussing the larger instrumental staff.

But, we may say, there is only one staff and it can be used for both vocal and instrumental music! That is true now, but it was not always so. Until the sixteenth century the five-line staff was used only for vocal music. Instrumental music was written upon larger staves of up to sixteen lines, and the reason is easy to see.

The tones of the average voice could be indicated on a five- or a six-line staff, but the tones obtainable from instruments covered a much wider range. As keys were added to early organs, lines were added to the staff until reading from a multiple-lined instrumental staff must have become a severe test of a player's perceptive ability. It was not until the sixteenth century that leger lines were invented. Only then were the five-line vocal staves usable for instrumental music, and even so, instrumental music continued to be written upon a multiple-lined staff until well into the seventeenth century.

On the other hand, the first chromatic keyboard of which we have a record was built in 1361 in the Halberstadt Cathedral. It had twenty-two keys and is pictured in Grove's *Dictionary of Music*. A picture of a chromatic keyboard which looks like the ones in use today may be studied in the picture of St. Cecilia at the organ, painted on the Ghent

Staff and Keyboard Grew.

by FRANK W. FRIEDRICH



altarpiece by the brothers Hubert and Jan van Eyck in the fifteenth century. The modern chromatic keyboard obviously preceded the modern instrumental staff by more than two centuries.

Why is it so important to distinguish between the uses to which these different staves were put? The writer believes that many of the difficulties which students encounter in reading music at the keyboard stem from a misunderstanding of the original purpose of the staff lines and their later division into separate clefs. If the treble and bass are taught as five-line staves, the student may think of them as separate staves rather than as one instrumental staff. He may be very late in recognizing that, for the piano player the great staff is only a device for recording the tones produceable on the keyboard. More than one hundred years ago John Curwen wrote: "The staff notation gives a picture of the keyboard of the pianoforte or organ. The first thing the player wants to know is, whereabouts on his keyboard the notes stand."

If the student understands this relationship clearly he can locate the lines of the staff directly on the keyboard, since the tones are arranged on both in a series of thirds. Given the location of any one line, he should, theoretically at least, be able to locate all the other lines on the keyboard as well as the spaces which lie between the lines.

The upper and lower portions of the instrumental staff were never separated until the sixteenth century and then only to permit the

use of leger lines. Leger lines above the bass staff and below the treble should be read, then, in their relation to middle C, the center line of the old instrumental staff, which is now also written in as a leger line.

As soon as the line-key relationship is understood it is possible to read triads in root position by line location. The triad in this position is always written on three adjacent lines or upon three spaces between the lines. The separate tones lie a third apart on the keyboard, span five keys, and may be played with a finger lying over each of the keys. If the student understands the line-key relationship he can locate and play the chord without a knowledge of the note names. Once he plays the keys he can name them on the keyboard, and at the same time he is naming the notes on the staff, since they are identical.

Triad Reading

He can also read the triads with the separate notes arranged in many different sequences. He can read the triad with the notes altered by sharps and flats. As soon as he recognizes that an octave is *always* written on a combination of one line and one space, he can read the triad inversions and, by extending the thumb one key, he can play them.

A sequence of five notes written on the alternating lines and spaces of the staff is soon recognized as calling for five consecutive white keys on the piano. The student needs only to know where to start and, if he starts on the same key a few times the keyboard location is soon established in close relation to

the note location on the staff.

Historically this is a sound procedure. Here is an introduction to music reading that parallels the development and growth of both the staff and the keyboard. The purpose of the staff lines is made so clear that the student can understand it from his first experience at the keyboard. Here is visual recognition of tone patterns tied to touch recognition of key patterns, the combination of which leads to recognition of sound patterns heard in relation to a definite portion of both the keyboard and the staff.

All of this comes from the simple realization that originally a single line was used to indicate the pitch of a single tone much as a pitch pipe is used in singing to establish a given tonality. The other lines function in relation to it, by sound, by touch, and by sight.*

It is important, then, that both teacher and pupil understand that the instrumental staff is a visual representation of the keyboard and an outgrowth of the gradual development of the keyboard quite aside from its use as a vocal staff. And since the modern keyboard preceded the modern staff by several centuries it seems logical to teach key names first and staff names afterward. The practice of teaching staff names first seems to have come from a confusion concerning the separate developments of the vocal and instrumental staves.

* It seems logical that the first line to be taught should be middle C, so called because it is in the middle of the large instrumental staff. As such, it becomes a guide to line locations in both the bass and the treble.



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Field
Bononcini
Cramer
Gyrowetz
AND WHERE ARE THEY NOW?
Herz
Galuppi
Telemann
STEIBELT
GOSSE

by WILLIAM J. MURDOCH

*Oh, Galuppi, Baldassare, this is
very sad to find!*

*I can hardly misconceive you;
it would prove me deaf and
blind;*

*But although I take your mean-
ing, 'tis with such a heavy
mind.*

BY this work is Baldassare Galuppi remembered today, when he is thought of at all, and of course it isn't even his. It is the creation of poet Robert Browning, who wrote it nearly 100 years ago in tribute to the Italian opera composer.

Galuppi, in this respect, has been fortunate. At least his name is preserved, even though the bulk of his work has long since slid into the oblivion that holds in its silent depths so much work of so many composers. Music encyclopedia and reference works are crammed with the names of these men and the lists of their works. For every Beethoven there are Galuppi and Gyrowetz and Telemann and Neukomms, and others whose great popularity in their own respective times has been ground to dust by the attrition of posterity.

There was, for example, Heinrich Herz, the Vienna-born pianist whose compositions numbered in the hundreds, many of them tremendously popular in his time. He played brilliantly, and so taken was France with him and so grateful was he for

this adulation, that he changed his name to Henri. He might better, it seems now, have changed his approach to composition. He admittedly pandered to the popular palate. Schumann, his contemporary, continually poked fun at Herz' works, and justifiably, it appears, for today the mass of Herz' work is dead. Only a few etudes and his method have any musical reputation remaining. Obscurity also shrouds the works of Frederick W. M. Kalkbrenner, who wrote much for the pianoforte but whose greatest assurance of any enduring fame is his effrontery. He once suggested himself as an instructor to Chopin, an offer that was declined. Today you may see Kalkbrenner's name on a few exercises and in the dedication of Chopin's *Concerto in E Minor*. Otherwise he is irretrievably lost in musical shades.

Galuppi

As for Galuppi, after a shaky start he certainly seemed headed for lasting renown. Born in 1706 near Venice, on an island known as Burano (which accounted for his nickname of "Il Buranello"), he saw his first opera produced when he was just sixteen. And he heard it hissed off the stage. Before his death, however, he became one of the most popular operatic composers in Europe. He wrote more than 50

operas, as well as oratorios and cantatas, but none survive.

A few years before Galuppi died, in 1785, a son was born to a Dublin theater violinist who himself was the son of an accomplished organist. Field was the name, and the baby was named John. Studying under Clementi, among other teachers, the boy became a brilliant pianist. Haydn predicted a great future for him when he heard the lad at a London concert. Field did become enormously popular, on the continent as well as in the Isles, and his many piano works, including concertos and sonatas, were greatly admired. Schumann praised the concertos in particular, yet these died with the man in 1837. Today Field is played only infrequently in the form which he created, and which, incidentally, is more intimately linked with Chopin's name in public opinion—the nocturne.

Yet another pianist who wrote much and is remembered by a mere fragment of it was Johann Baptist Cramer (1771-1858), the German-born Englishman who became one of the most accomplished performers and teachers of his day. His artistry drew the respect of Beethoven. He wrote more than 100 sonatas, as well as concertos, innumerable rondos, variations, and other pieces. But his name means nothing in today's music hall. It is a familiar

(Continued on page 43)

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A GOOD PRACTICE PIANO

by ROWLAND W. DUNHAM

IN November 1948, *The Music Journal* published a survey made of the practice piano (upright) situation in the member schools of the National Association of Schools of Music. The response of nearly 200 administrators of these institutions immediately revealed a unanimity regarding the subject that might appear surprising were it not for the general realization that the reduction in size of current upright pianos results in inferior and unsatisfactory instruments for professional use.

The NASM is a group of schools organized in 1925 to establish standards in educational areas of music and supply a specialized accreditation similar to the North Central. Nearly every important music school in the country holds membership in the Association. Consequently, any concerted action on its part is of considerable significance.

Enthusiasm and insistence on the part of many musicians induced president Price Doyle to follow up the report made at the December convention of 1948 by asking the writer to form a committee to draw up minimum specifications for what could be regarded as an adequate upright piano for practice rooms. The committee chosen included many concert pianists. Letters were sent to each and many replies brought figures and comments. It was obvious that the size of the instrument, advertising claims to the contrary, had much to do with the ability of a piano to stand up under the punishment of piano students practicing ten to fourteen hours daily. In addition, the feeling under the fingers, the tonal quality, and the reliability in regard to keeping in tune were all mentioned as important requirements that were not

being met by the present-day small instruments. The large piano of years ago, on the contrary, possessed these qualities to such an extent that many reported the purchase of old pianos which were rebuilt for practice use.

At the NASM convention in Cleveland (February, 1950) a session was devoted to the report of this special committee. In the hands of members and guests (including representatives of several piano manufacturers) was a breakdown of some of the figures submitted by individuals. In some cases of blanks in various compartments, comments were made without actual figures. Before the session the compromise figures under "Recommendations" were decided upon and reported orally to the audience to be filled in by each person.

An invitation to be present was extended to all members of the National Piano Manufacturers Association of America, Inc.

Key Resistance

The only item that might seem debatable is key resistance. To some of us two ounces appeared adequate. The pianists, however, maintained that for technical development of pianists the resistance ought to be even heavier than is found in a grand piano, thus making the transition favorable for those whose practice was mostly on these uprights. It is probable that manufacturers who choose to build pianos to these specifications can make this item to suit the purchaser.

A paper was read by the chairman, elaborating these specifications and devoting some attention to the "standpoint of the manufacturer."

This latter assignment was not too easy. Some of the letters from various companies to Mr. Doyle and the speaker had criticized us rather severely for setting ourselves up as authorities on piano manufacture. Others were more in sympathy and seemed eager to cooperate. The remarks in this area were meant to be friendly and courteous. At the same time it was pointed out that, despite scientific data that appeared to justify the change in style today, we have had the practical proof of experience that manufacturers could not have. Indeed, it was suggested that these concerns might well consider adding to their staff one or more pianists who could lend the professional approach to their construction even should that approach be occasionally at variance with what was supposed to be expert engineering.

That the report was unanimously approved by the Association, though not officially by vote, was a foregone conclusion. Dr. Ganz made some comments from the floor and asked for an opinion as to the acceptability of the current pianos. The scores were tabulated as "satisfactory," "not good," "poor," and "impossible" for the complete justification of the results of the study. Only two members indicated that they had satisfactory practice pianos and one of these explained that she had rebuilt large pianos. That the heads of schools present would not buy any but a piano meeting our specifications appeared too obvious for further remarks.

Are we going to get such a piano? The answer is "yes," because there was on exhibition in the Hotel Statler one of the 57" uprights made by

(Continued on page 32)

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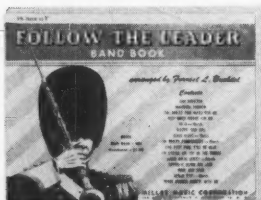
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about...

OTTO HARBACH

Otto A. Harbach, dean of American librettists, is the fifth president of the American Society of Composers, Authors and Publishers. The famous playwright and lyricist was born in Salt Lake City, Utah, on August 18, 1873. As a youngster he studied the violin, and later played in local theatre orchestras. After receiving a Bachelor of Arts degree from Knox College, Galesburg, Illinois, Harbach became a professor of English at Whitman College in Washington. His alma mater honored him in 1934 with its Doctor of Letters degree.

Coming to New York in 1901, he worked on a New York newspaper for a year, and then entered the advertising business, becoming head of the copy department of George Batten Advertising Agency (now Batten, Barton, Durstine & Osborn).

In 1909 Harbach wrote his first lyrics for a musical show, *Three Twins*, with the late Karl Hoschna. This show, starring Bessie McCoy, was a smash hit, and contained his first successful song, "Cuddle Up a Little Closer."

By 1910 Harbach was sufficiently established to devote himself permanently to the theatre. The result was the lyrics for such famous shows as *Madame Sherry*, *The Firefly*, *High Jinks*, *Wildflower*, *Kid Boots*, *No, No, Nanette*, *Rose Marie*, *Desert Song*, *The Cat and the Fiddle*, and *Roberta*, to name only a few.

Among the thousand or more songs for which Harbach did the lyrics, his own favorite is "Smoke Gets in Your Eyes," written with Jerome Kern. Some of his top songs are "Gianina Mia," "The Night Was Made for Love," "Indian Love Call," "One Alone," "Who," "Every Little Movement Has a Meaning All Its Own," "Sympathy," and "Touch of Your Hand."

A charter member of ASCAP, he has been a director of the Society since 1920, and has served as vice president since 1936. ■■■



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DUNHAM

(Continued from page 27)

Grinnell Bros of Detroit. These instruments have been used in the Detroit public schools and a few other institutions, such as the University of Michigan. Mr. Grinnell announced that he would have these pianos in larger production in the future. A new model made by the Baldwin Piano Company (under the Hamilton name) was also on exhibition. It is a 54" upright and also in accord with the figures presented. Production will begin shortly.

There was some complaint from a couple of manufacturers that there had been partiality in certain directions, probably because of the unexpected appearance of these two adequate pianos. The Grinnell Brothers have, of course, made this style for years. Baldwin apparently was smart enough to realize, after the report of the first survey was

published, that the professional market was worth its attention. Baldwin's specifications were made on the advice of one of the officers of the Association, a well-known musician. Not a single member of this committee had anything to do with it. The writer saw these data after the model that was shown in Cleveland had been built. Any accusation of collusion is therefore entirely false. After this movement for a better piano gathered momentum the field was certainly open to any manufacturer who chose to heed our wishes, and it is still open as far as the committee is concerned.

It is with considerable satisfaction that this account is given of the campaign for improvement in making pianos, with its apparently happy conclusion. That a musical instrument in the form of an upright piano will become a product for the general public is doubtful. We regret that the appeal of miniatures to

the layman is so strong that any re-appearance of an adequate piano would seem quite out of date. One of our members remarked that what we have today is "pieces of furniture but not musical instruments." Another accepted membership on the committee gladly, with the anticipation that now we may "hope to settle this matter once and for all." A representative of one of the largest music schools in America remarked, "I would doubt that it would be possible to convince manufacturers of the wisdom of building 48" pianos. The resale value of these instruments is the reason. The public mind has been directed, as you know, to the miniature idea." Nevertheless, these pessimistic predictions appear to be discounted.

Our study completed, the report made, favorable results secured, the Special Committee on Practice Pianos is hereby dissolved with sincere thanks to the members by the chairman.

◀◀

REPORT OF SPECIAL COMMITTEE ON PRACTICE PIANOS

NATIONAL ASSOCIATION OF SCHOOLS OF MUSIC
CONVENTION IN CLEVELAND, OHIO
FEBRUARY 24, 1950

SOURCE	HEIGHT	KEYBOARD HEIGHT	CASE	KEY RESISTANCE	HAMMERS	ACTION	PEDALS	COST
I	52"-55"	Standard		2½-2½ oz.	14 lbs.		one	
II		27"	Plain					
III	48"+	25"+	Plain	50 grams	14 lbs.	Abstract		Reasonable
IV	48"+	28"						
V	48"+	27"		Heavy			two	
VI	54"	Standard			14 lbs.	Sticker	two	
VII	52"	27½"	Plain	3½ oz. middle	Thick felt		two	\$400-500
VIII	55"	28"	Plain	2½ oz.			two	\$500
IX	48"+	25"	Simple	2 oz.	14 lbs.			not important
X	48"		Oak			Direct	two	
XI	50"	27½"	Unfin.	3 oz.-3½ oz.			two	
XII	46"	27½"	Plain	2½ oz.	12 lbs.	Direct	two	
XIII	51"	28"	Natural	graduated 2-3 oz.		Direct		\$450
XIV	50"	27"	Simple	firm	12 lbs.			\$400
XV	52"	27"	Plain	58 grams	12 lbs.	Direct	one or two	\$500-600
XVI	50"	28"		55 grams				

Recommendation: The Committee on Practice Room Pianos, on the basis of the above figures plus other special suggestions, agrees that the acceptable piano for school use shall be a full sized instrument with direct action with the following minimum specifications:

HEIGHT	KEYBOARD HEIGHT	CASE	KEY RESISTANCE	HAMMERS	ACTION	PEDALS	COST
50"	28"	Plain	2½ oz.	12 lbs.	Direct	2	\$500-600

Members of Committee:

Rudolf Ganz, Leo C. Miller, William MacPhail, Barrett Stout, William Doty, Wiktor Labunski, Thomas Gorton, Allan Willman, Stanley Chapple, A.M. See, Arthur Anderson, Peter Hansen, Gordon Sutherland, Charles J. Haake, John M. Kuypers, Clarence Burg.

Rowland W. Dunham, Chairman

This DID Happen

MARCEL DUPRE is perhaps the world's most famous improviser. In performance he has never had to worry about lapse of memory, because of his ability to improvise beautifully in the style of the piece until he can find his place and continue properly to the end.

Abel Decaux, long the organist at Sacre Coeur Cathedral, Paris, told of an occasion when Dupre was caught doing just that! At a recital in the Trocadero Palace he lost his way in a Bach fugue. He fell back on his improvising skill and kept right on playing until he reached a familiar spot and got back on the track.

Probably he thought no one had noticed. But in the audience was a group of students from a school for the blind, all following the score in their Braille editions. When Dupre slipped, the frantic efforts of the blind listeners to find their places attracted the attention of the audience and exposed the organist's cover-up.

• • •

Do you know a "This DID Happen" item? If so, you are invited to submit it to the Editor.

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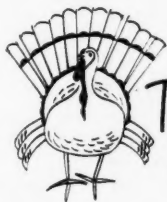
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LANIN

(Continued from page 10)

terfly, and *Gianni Schicchi* are already in the one-two beat.

The way I approach these transformations is very simple. I play the melody, dot an occasional note, syncopate it. Take Saint Saëns' "My Heart at Thy Sweet Voice." I use a two-beat bass instead of four, riding the melody in meter. In Wagner's "Song to the Evening Star" from *Tannhauser*, I try to bring out the broad line, the drum playing after the beat and accenting in particular the second and fourth quarters of the various bars. The piano plays the first quarter-note as a bass note, and the third chord a third quarter in the bar and after the beat.

Schubert's *Serenade* must, on the other hand, be played in four-quarter time, with the beat in meter. This is the kind of composition which lends itself here and there to improvisations, but one must always go back to the original notes and the original chords.

Nothing New

The Italians are perhaps the most musical nationality, and yet even they have always taken to melody pure and simple. The story goes that while Verdi was writing "La Donna é Mobile" for his *Rigoletto*, to be given the first time in Venice, the entire population was singing the melody before the opera premiered. A gondolier heard the tenor practicing it as he went by a canal, and it spread like wildfire.

This goes to prove that even the most musical people are after melody. It is the privilege of only the few to know harmony and counterpoint. Therefore, I feel that we who are in a sense on the other side of the fence, can do a lot for popularizing the finer points in classical music.

Actually, there is never anything new in music. You always return to that which was not completely exploited. This constant return to the old in new forms is what keeps us all on our toes. But it is melody and melody alone upon which the success of a composition rests. Atonal music and be-bop are phases which cannot be counted on to last. ◀◀

DARCY

(Continued from page 9)

fourth and most important link in the chain of destiny which led to the writing of *The Star-Spangled Banner*.

In discussing the bombardment with Judge Taney, Key said that he and Colonel Skinner remained on deck all night "watching every shell from the moment it was fired until it fell, listening with breathless interest to hear if an explosion followed." The firing ceased sometime before dawn and they had no way of knowing whether the fort had fallen or the attack had been abandoned. They "paced the deck for the residue of the night in painful suspense, watching with intense anxiety for the return of day." They "scanned their watches every few minutes," and long before it was light enough to see any great distance their glasses were turned toward the fort, their eyes strained, uncertain as to whether they would see there the Stars and Stripes or the flag of the enemy. When at last they could discern the flag at the masthead, they were transported with delight to see that "our flag was still there!"

During the excitement of the bombardment, Francis Scott Key felt impelled to write a poem (in reality "brief notes which would aid him in calling the lines to mind"), using the back of a letter he happened to have in his pocket. This rough draft, which bore no title, was not completed until later in the day, after "The Minden" received permission to proceed to shore. Key rewrote the poem, essentially as we now know it, that night in his hotel in Baltimore.

The following morning, he took the completed poem to a friend, Judge Nicholson, for his opinion as to its merit. The Judge was so impressed that he immediately "sent it to a printer and directed copies to be struck off in handbill form." The handbills were set up in type by Samuel Sands, an apprentice, and copies were "distributed promiscuously on the streets of Baltimore."

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title of *Defense of Fort McHenry*, and a touch of irony creeps into the story as one notes that these handbills bore instructions that the poem was to be sung to the tune of *Anacreon in Heaven*—a very popular English song of the period. This melody, the true title of which was *The Anacreontic Song*, was quite popular in America, also, having been used as the tune for a widely sung patriotic song, *Adams and Liberty*, written by Thomas Paine.

Many ideas have been advanced as to why this English melody was adapted to Key's poem, particularly at a time when we were at war with England. The most logical answer seems to be that it was the other way about—that Key, either consciously or unconsciously, fitted his poem to that air, as the meter of the poem is so unusual that it is highly improbable that he would have written in that form without a rhythmic pattern or melody in mind as a guide. Payne's *Adams and Liberty* had been, and still was, so popular that Key could not have failed to be familiar with it, and it is quite likely that the meter of this patriotic song was what Key had in mind as he wrote, without giving thought to its origin.

The first mention of a performance of our Anthem under the title by which we now know it occurs in a theatrical notice to the effect that on October 19, 1814, a "Mr. Harding, after the play, will sing a much admired new song written by a gentleman of Maryland in commemoration of the gallant defense of Fort McHenry called, *The Star-Spangled Banner*."

Source of Melody

Unquestionably, the melody of *The Star-Spangled Banner* is essentially that of *The Anacreontic Song*; therefore, the background of that song should be a matter of interest to all Americans. To get it we must turn back to the eighteenth Century and look in on a meeting of a musical club which met fortnightly in the Crown and Anchor Tavern in The Strand, London. This purely masculine group, known as The Anacreontic Society,* was comprised

*Anacreon, for whom the Society was named, was a Greek lyric poet—a writer

of noblemen and gentlemen of the highest standing in London. The meetings were divided into two parts, the first being a serious concert by the finest professional talent available (one finds note of the performance of a concerto for oboe, violin, etc.) and the second being devoted to amusement of a more informal nature. During the intermission, the members and guest artists moved to an adjoining room for a buffet supper, at which time "the chairs in the concert hall were replaced by benches and tables upon which there were placed bowls of wine." Upon reassembling in the concert hall, the company rose while the chairman sang the constitutional song beginning "To Anacreon in Heaven . . ." This was generally chorused by the entire group and thus was opened the second part of the evening's entertainment.

So, we find that the melody we now identify as *The Star-Spangled Banner* first saw service as the theme song of a group of distinguished, if occasionally convivial, gentlemen who met every two weeks to pay homage to the arts and muses and to enjoy the eighteenth century equivalent of barbershop harmony.

Ralph Tomlinson, one time president of The Anacreontic Society, wrote the poem "To Anacreon in Heaven" about 1775-80, and the music was composed shortly thereafter by John Stafford Smith, a distinguished young musician of the period who also was a member of the Society. Smith is recalled as "an able organist and efficient tenor singer, an excellent composer and an accomplished musical antiquary," who later became organist at the Chapel Royal. Tomlinson's poem, in conjunction with the musical setting by Smith, became known as *The Anacreontic Song*, and it was published under that title.

The extended range of this song may be accounted for by the fact that it was probably not intended to

quite as distinguished in his time for his hymns as he now is for his bacchanalian wit and amatory lyrics. His verse was generally written in that peculiar meter which has since been named in his honor, and the virility of some of his work may well be imagined by the fact that he depicts love not as a mischievous and dimpled cherub armed with a small bow as "Striking with a mighty axe, like a smith!"

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be sung outside of *The Crown and Anchor*, where it would be performed only by professional singers or well-trained amateurs. Another possibility is that Smith did not intend it to be sung as a solo at all, but as a three-voice "glee" in which the low tones were sung by the bass, the intermediate tones by a baritone, and the oft-protested high tones by a tenor. This possibility is supported by the fact that the first published version which bears the composer's name came out in this form.

It may be helpful to singers in general to know that, contrary to an apparently widespread belief, there is neither an "original" nor an "official" key to which one must for any reason adhere. Vocalists should by all means choose a key which brings the song into his or her best register, thus insuring better results musically and enabling the artist to do full justice to the lyrics. In this connection, much of Key's poem has greater merit than is generally accorded to it. For example, could it have been purely coincidence that caused "in God is our trust" from the fourth stanza to appear fifty years later, almost verbatim, as the motto on our coinage: "In God We Trust."

In 1913, a bill was introduced in Congress calling for a joint resolution proclaiming *The Star-Spangled Banner* the national anthem. It was not until 1931, however, that legislation was actually enacted which declared it to be "The National Anthem of the United States of America." Nevertheless, the service bands of the Army, Navy, and Marine Corps had been using it as such for many years prior to its official adoption and it had been more or less generally accepted in that light throughout the nation.

No one could possibly have foreseen the fantastic series of events which would one day lead to the adoption of the melody of *The Anacreontic Song* as that of the national anthem of the United States of America, and, as the mood and context of the theme song of a social club and the serious intent of a national anthem hardly meet on common ground, it is only natural that both melodic and structural changes have crept into the composition through the years.

The Anacreontic Song, as such,

ceased to exist when the society for which it was named disbanded in the latter part of the eighteenth century, but the melody, transplanted to American soil has enjoyed healthy growth and has gradually assumed a new dignity which is in keeping with its changed status.

Francis Scott Key's heroic poem, wedded to a virile melody from our mother country, has given us a national anthem of which we may well be proud. So, let's all get together and sing it—high note and all! ◀◀◀

MUNSEL

(Continued from page 19)

against five or six thirty years ago. An opera company such as the Metropolitan today has one hundred ten to one hundred twenty singers on its roster. In bygone days there were seldom more than sixty, and a look at the Metropolitan roster of the 1890's shows forty to forty-five artists singing the same number of performances that are offered today.

Today a comparable singer will hold a season's record at the Met with thirty-five to forty performances. Caruso regularly sang forty-five to fifty performances a season and often more. Hence his repertoire was large and he was able to appear in fifty to eighty different roles.

Today the idea of Lily Pons or myself, for instance, singing *Aida* or *Carmen* would be laughable. Yet Adelina Patti sang both these parts. Can one imagine any coloratura as we know the voice today singing Brünnehilde in *Siegfried* or even Eva in *Meistersinger*? Melba sang the former role, and both Sembrich and Hempel were considered good Evas.

Some years ago Arturo Toscanini did a broadcast of *Rigoletto* in which he used a dramatic soprano for Gilda. Early Verdi letters indicate that the composer wanted a large voice for Gilda and he even protested to Ricordi in the late 1890's that by assigning light voices to the part, his ideas were being distorted. Ricordi pointed out that dramatic sopranos with the easy, flexible top demanded by Verdi no longer existed, even half a century ago, and said that if Verdi held out

for this type of voice, *Rigoletto* would have to be removed from the boards. Verdi's answer was the utmost in diplomacy, for while he decried the loss of the type of voice he had in mind, he refused to take *Rigoletto* out of repertoire and thus deprive the old singer's home in Milan, which he had founded, of the royalties due on performances.

Modern opera, with its atonality, lack of melodic line, and tremendous orchestration, leaves scant necessity for the development of florid singing. As long as the public wants *Lucia*, *Rigoletto* and *The Barber of Seville*, we will have a high soprano sing these parts, but she will be limited to just that type of role and unable to sing anything else except the lightest of lyric roles, such as Zerlina or Juliet.

Will the other type of singer ever come back? Yes, I believe so. I feel that if the human race is to survive we must slow up. If this comes to pass, then we will turn back to the masterpieces of the past which gave such pleasure to our forebears. All one has to do is to look at the lack of appreciation for the works of Mozart in the early 1900's by the public who attended Metropolitan performances, or the empty houses which greeted Beethoven's *Fidelio*, with Olive Fremstad under Gustav Mahler forty years ago. Today, Mozart is one of the most popular of all operatic composers, and *Fidelio* is the planned big revival for the coming Metropolitan season. When we turn back the clock, operatically speaking, we will again develop the voices which, from the female side at least, seem to be extinct. ◀◀◀

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HANLEY

(Continued from page 13)

veloped by Pythagoras about 600 B.C., and uses the following pattern of intervals: 9/8, 9/8, 256/243, 9/8, 9/8, 9/8, 256/243. In view of the fact that the seven-stringed lyre was used extensively by the Greeks of Pythagoras' time, it is not altogether surprising that some present-day string players continue to show preference for the Pythagorean scale in melodic passages. The salient points contributing to its effectiveness are:

1. Equal tones and small semitones appeal to the melodic sense.
2. Major 7th highest of any of the scale patterns, with resultant accentuation of leading-tone.
3. Major 3rd highest of any of the scale patterns.
4. Sharps are higher than enharmonic flats (C# higher than Db), making for emphasis of "bright" and "dark" tone colors.

The *Just Scale*, sometimes referred to as the natural scale, is that derived from the observations of Didymus and later refined by the astronomer Ptolemy, about A.D.150. The following scale-step intervals are used: 9/8, 10/9, 16/15, 9/8, 10/9, 9/8, 16/15. This scale was subjected to comprehensive review by Helmholtz in the late nineteenth century, and the result was rather strong recommendations for its continued use. In this scale system, by judicious use of large steps, small steps, and half steps, it is possible to come out with fifteen different tonalities, each having twelve different modes. Free modulation from one key to another was not in vogue at the time of the Greeks, and the musical variety recently accomplished by shifting tonalities was compensated for by a rather finer gradation of values within any one key. The relative predominance of pure (consonant) intervals as found in the fifths, fourths, thirds, and sixths leads to its effectiveness in music having "purity" as its prime function. Important characteristics of this scale are:

1. Major 3rds and 6ths are the lowest of any of the scale patterns.
2. Major 7th is the lowest of any of the scale patterns, with resultant "dulling" of the leading-tone.
3. Sharps are lower than enharmonic flats (C# lower than Db),

thereby diminishing the obviousness of "bright" and "dark" contrasts.

The *Equal-Tempered Scale* is that commonly associated with keyboard instruments, in which the octave is divided into twelve equal semitones, each having as its value the twelfth root of two, or 1.059463. This scale evolved as an answer to the problem of free modulation, and in a practical sense represents a modified Pythagorean scale. As compensation for an apparent gain in free modulation, we find ourselves bound by a corresponding loss of potential in pure harmony and variety of tonal color. The advent of the piano, however, marked the beginning of an era in which, by habitat or environment, our "ear tuning" became conditioned greatly by equal temperament. The Equal-Tempered scale may safely be thought of as taking a middle position between the Pythagorean and Just scale patterns. While it has no pure intervals as such, the variances are relatively small and are often disregarded by the uncritical listener. The clear definition between major and minor is disturbed, however, and some feel that an attendant drabness in tone coloring is the result. It is quite possible that what might be referred to as the perverting influence of equal temperament has dulled our fine sense of discrimination for the pure harmonies used by sixteenth century polyphonists.

It would seem that proper use of these scale patterns, as related to the periods of composition for which they were intended, is basic both to problems of intonation and to problems of achievement of appropriate "style" in performance. The close interaction between scale pattern and the composer's work calls for that same close alliance in the recreation of the composition at the hands of the performer. Thus, the claim that any one scale pattern may suffice for all musical situations is as absurd as the converse statement that any scale pattern may be applied to the music of any period.

Interval adjustments. There is considerable evidence to support the contention that once a given scale pattern has been adopted in a given musical situation, there is no real need for adhering to that scale pattern without deviation. The appreciation of pitch is not so much a

conscious discrimination for absolute physical pitch (frequency) as it is a sensitivity for satisfactoriness of tonality feeling. Pitch, then, should not be considered as a hard and fast physical quantity, but rather as a psychophysical variable. In the development of "whole" musical thoughts, it seems reasonable to believe that context should take precedence over and above any established respect for devices of notation.

The use of tendency-tones in melodic passages, and interval adjustments in harmonic situations has developed largely in the practical circumstances of music making. As an answer to the felt need of recreating the inspired thoughts of the composer, outstanding musicians have long maintained vigilant guard over the ideal so well expressed by Donald Tovey in his volume, *Musical Textures*: "Music shows a condition of purity and self completeness that all other arts strive to attain. . . . Music has obviously no practical or political reason for existing, unless it be to hold up to the world a demonstration that beauty and self-sufficing coherence are things attainable and attained."

Oddly enough, formal theorists have paid little attention to the matter of tendency-tones and interval adjustments. Progress in analysis and critical thinking in this field has been largely the work of teachers and directors. It is entirely possible that professionally trained musicians follow the dictates of the ear and manage very well as performers in professional ensembles. The school music director, on the other hand, has laid out for him the task of educating his musicians as well as directing them in performance. It is imperative, therefore, that he be very clear in his own mind about what he wants his students to do, and how he wants them to go at it. As a step toward classification of some of the related problems, the writer carried on an investigation having as its goal the systematic classification of scale variants which contribute to good intonation practices in a *cappella* choirs. This study was completed at the College of Music of the University of Colorado under the capable guidance of Associate Professor Warner Imig, director of the University Choir.

Investigation Procedure

A listing of melodic tendency-tones and harmonic interval adjustments was prepared as noted in artistic usage, suggestions from private teachers, and principles of harmonic usage. While selected more or less arbitrarily on the basis of available information, the scale variants represent a fairly complete coverage of the commonly recognizable adjustment situations as met in practical musical circumstances. Those selected for consideration were:

Melodic Tendency-Tone Adjustments — (1) 7th *lifted* toward tonic in major key; (2) Accidental # *lifted* toward resolution; (3) Accidental b *dropped* toward resolution; (4) 4th *leans* toward 3rd in major key.

Harmonic Interval Adjustment (on held chord tones) — (1) *High* 3rds and 6th in major triads; (2) *Low* 3rds and 6ths in minor triads; (3) *High* 5ths in augmented triads; (4) *Low* 5ths in diminished triads; (5) *Low* 7ths in dominant sevenths.

Approval of these techniques was requested from seventy-six expert judges in the *a cappella* choir field, representing all of the major sections of the United States. The only criterion used in the selection of these judges was their repeated success in the development of outstanding choirs with amateur performers. This one condition was taken as offering reasonable assurance that these directors had achieved the position of knowing what they were listening for when standing before their choir groups.

Since the development of good ensemble practices with amateur performers is for the most part a teaching situation, good directors are constantly on the alert for ways and means of achieving better results in techniques of tone production, intonation, diction, phrasing, balance, and interpretation. Thus, each rehearsal becomes a sort of "experiment" in which the director serves as aural observer in what constitutes a scientific as well as an aesthetic experience. From this point of view, the individual responses to this inquiry become composite, reflective judgments resulting from literally hundreds of experiments in techniques of intonation. The sincerity

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of expressed opinions may be construed as being consistent with the degree of professional integrity maintained in the broad area of music education in the United States.

Findings

In a consideration of scale-pattern usage, 42 per cent of the judges showed preference for the Pythagorean scale as used in single melodic lines, which is in accord with the views of many string teachers and performers. On held-chord tones, however, the choir directors were almost evenly divided between Equal-Tempered and Just scale patterns, with favorable judgments totaling 37 per cent and 34 per cent for these two categories. The sustained nature of held-chord tones evidently presents intonation problems of a different sort for some directors, as indicated by an obvious loss of strength for the Pythagorean scale on held-chord tones. It is important to note, however, that despite the obvious shift in rankings, 65 per cent of the directors indicated the same scale choice in both melodic and harmonic usage. The implication is that the shift in ranking was determined by 35 per cent of those reporting.

The inquiry with reference to scale variants asked the judges to indicate which of the adjustments met with their approval, as a dichotomized "yes" or "no" response. It was made possible for one, several, or all adjustments to be selected. In the section on melodic tendency-tones, all techniques indicated were given a strong vote of confidence, the percentages being more or less evenly spread between 81 per cent for *lifting* accidental sharps to 50 per cent for *dropping* accidental flats. The harmonic interval adjustments were also felt to be of definite importance in developing good intonation habits, with percentages spaced between 83 per cent for high 3rds and 6ths in major triads and 42 per cent for *low* 5ths in diminished triads.

The combined data for all scale variants seem to show a strong tendency toward using the adjustments where *lifting* or raising the tone is implied, and toward giving less consideration to the techniques that suggest a *lowering* or dropping

of the tone. The noticeable differential between these two categories may have significance as revealing a prevalent distrust of lowering tones in a *cappella* choir groups. This would, of course, correlate with the ever-present danger of flattening in the entire ensemble. In a breakdown of these two categories, it was found that 58 per cent appear to be in favor of all of the lifting techniques, whereas only 27 per cent are in favor of all of the lowering ones.

As a related problem, an attempt was made to discover the answer to the question, "What aspects of the choir director's training and/or experience contribute to his judgment in matters of intonation?" It was discovered that 94 per cent of those reporting felt that practical experience as a choir director contributed most. This evidence is, in some respects, surprising, the implication being that most directors learn the know-how of intonation on the job. It seems quite clear that these judges had arrived at their present position with reference to intonation problems in circumstances other than those of formal training. It also attests to the fact that they, to a considerable degree, were uninfluenced by any aids they had met outside the choir rehearsal room. The rather low percentage (8 per cent) indicating choir clinics as a good source of information on intonation problems is something of a disappointment, in view of the fact that the choir clinic represents one of the better in-service training mediums for teachers in the field. It would seem, too, that college theory courses should assume some responsibility for relating study of theoretical elements to the practical challenges of intonation met in every music ensemble.

Conclusions

From the findings of this investigation the following conclusions may be drawn:

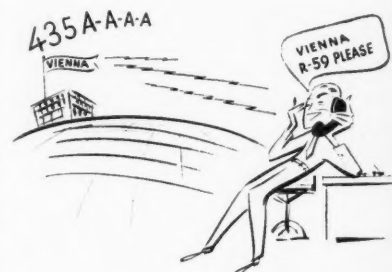
1. Marked preference was shown for the Pythagorean scale pattern as used in single melodic lines.
2. Preferences were almost evenly divided between Equal-Tempered and Just scale patterns for use on held-chord tones.
3. The data of this inquiry suggest that attempts to adopt any one

scale pattern as "all-purposive" may be looked upon with suspicion.

4. Strong approval was shown for tendency-tones and interval adjustments where *lifting* or raising the tone was implied. As a beginning contribution to the establishment of certain factors of intonation which will aid the music director in achieving good intonation in the *a cappella* choir, the following lifting adjustments may be recommended for use in both melodic and harmonic situations: (a) *high* 3rds and 6ths in major triads, (b) *high* 5ths in augmented triads, (c) 7th *lifted* toward tonic in major key, (d) accidental sharp *lifted* toward resolution.

5. Approval was less strong for tendency-tones and interval adjustments where *lowering* or dropping the tone was implied.

6. Among this group of judges, background for meeting problems of intonation in *a cappella* choirs was gained largely through actual experience in directing choirs, supplemented by individual talent for careful listening.



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MURDOCH

(Continued from page 25)

one to serious students only because of his "84 Studies." Certain critical opinion, however, suggests that, notwithstanding the dryness and melodic poverty of Cramer's work, he is a composer who deserves a more extensive public hearing.

And there is still another—one of the piano virtuosos of all time and one of the most prolific composers—a man who taught all day and often wrote half the night to meet his music publishers' demands; a composer who had more than 1,000 piano-fore works published and who in addition wrote masses, symphonies, of-fertories, overtures, string trios, and quartettes—a veritable music factory whose prolificity cheapened the quality of his work. You may recall seeing his name upon a relatively few of his exercises and studies that are played today. It is Karl Czerny.

Some writers say Czerny wrote more than any other composer has ever written. They point out that a complete catalog of his works would total at least 1,250. Born in Vienna in 1791, Czerny had his first work published in 1805, his second thirteen years later. After that it was simply a race to keep up with the demand. Had he written less, he might be played more today.

Czerny considered a concert tour in 1804, and even had a flattering testimonial prepared by his former teacher, Beethoven. Continental unrest aborted the tour, however, and Czerny dedicated his life to writing and teaching (among his pupils was Liszt), rarely playing publicly. He died in 1857.

In any contest for quantity of output, Czerny would receive the closest competition from Georg Phillip Telemann. It was almost by accident that this German, born in 1681, started his career as a composer, but once he was fairly under way, it seemed he would never stop. At one time he was considered by many critics of the day to be superior to his great contemporary, Johann Sebastian Bach. Today he is little more than a curiosity.

Telemann was a young law student at Leipzig when a scholastic chum discovered a psalm he had written. Clerical-secular diplomacy

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won the piece a hearing in a local church, and the burgomaster was so deeply impressed that he commissioned the overwhelmed student to write a composition for the church twice a month. The rest of Telemann's life is mostly reduced to one of roaming and writing.

During his musical wanderings about Europe, he met Bach and acted as godfather to Johann's child, the gifted Phillip Emanuel. Telemann's almost ceaseless flow of music drew the admiration not only of

those of his day but also of many musicians of a later date, among them Handel and Schubert. Among his works are 12 books of church music for the entire year, comprising some 3,000 pieces; 600 overtures, 40 operas, and an astounding number of sonatas, serenades, trios, songs, and miscellaneous works. A recent "rediscovery" of Telemann was somewhat like sighting an iceberg: its tremendous bulk remains unknown.

The name Adalbert Gyrowetz is

of significance to few musicians or music lovers of this generation. But Vienna, Paris, and London rang with his acclaim 150 years ago. Born in Bohemia in 1763, son of a choir-master, he studied law, became the musical protégé of a count, and within a few years sent the first of his outpouring of compositions lilt-ing across Europe. His work became popular almost immediately.

Mozart introduced one of his symphonies to Vienna. Another was played at Haydn's in Paris. Salomon, the London impresario, hired Gyrowetz to write for him. Thus the Bohemian was on British soil to welcome his old friend Haydn when the aged composer visited England for the first time in 1791. Subsequently Gyrowetz was appointed *Kapellmeister* of the two court theaters in Vienna, wielding his baton until he retired in 1830.

By this time Gyrowetz had already lost most of his popularity as a composer. It must have been a shocking reverse, yet he continued to write. In all, his works included 60 symphonies, 30 operas, 19 masses, and a host of trios, quartettes, sonatas for violin and pianoforte, overtures, marches, cantatas, songs, dances, serenades. As far as public performances today are concerned, every last note is dead.

Mention of Haydn's name leads to another of his contemporaries, now all but forgotten. He published his first symphony in 1754, a full five years before the so-called "Father of the Symphony" brought his first work in this form to public light. A farmer's son, he taught himself music and by sheer toil raised himself from obscurity to a position of immense popularity as one of France's greatest composers of the day. He was Francois Gossec, known also as Gosse.

Gossec was a stripling, not long out of an Antwerp church choir, when he went to Paris in 1751 with a letter of introduction to Rameau. La Poupliniere, the patron of Rameau, was attracted to him, and before long made him conductor of his private band. Ironically enough, Gossec's vigorous compositions, although meeting little acceptance at first, in time enjoyed a distinct preference over the more sedate works of the man who had befriended him,

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Rameau. One of the founders of the Ecole Royale de Chant, which later became the Conservatoire in which he was a professor and inspector, Gossec exerted a tremendous influence upon orchestral music in France. But of his 30 symphonies, 15 operas, overtures, chamber music, and other compositions, only a scrap or two is played today. Fate adds a curious twist. Gossec was concerned primarily with instrumental music, but his most widely played work today is a vocal composition, *Requiem*.

The musical fireworks of Giovanni Bononcini threatened for awhile, back in the 1720's, to outshine Handel's star that was ascendant over England. But they fizzled, and the charred remains lie neglected today in the shadowy dumps of musical obscurity.

Bononcini was born in Modena, Italy, in 1670. He enjoyed a highly successful career as cellist and composer on the continent before accepting an invitation from London in 1720 to officiate with Handel at the newly-formed Royal Academy of Music. As an insight into the man, it is interesting to note that one of his successes, an opera he brought out in Vienna, was later proved to be the work of his brother.

Bononcini arrived in England with an enormous reputation and the backing of the clique in opposition to Handel. The two seesawed back and forth in the esteem of the public that flocked to their successive operas. As a competition, Handel and Bononcini each wrote one act of a three-act opera, with the third supplied by one Mattei. Handel's was adjudged best.

This was a severe blow to Bononcini's standing. But the final stroke came when he was charged with submitting a plagiarized madrigal to the Royal Academy of Ancient Music. The charge was never proved, but Bononcini, haughty and contemptuous, offered no defense. His waning popularity plunged. The next year he left for Paris, where he lost most of his money to a charlatan with an alchemy scheme. His last writing of any importance was the music for the peace conference of Aix-la-Chapelle in 1748. Oblivion then engulfed him and his 25 operas, his masses, oratorios, madrigals, can-

tatas, motets, and his other works.

Even at that, Bononcini took his fall from favor with greater courage and more common sense than did one of his fellow countrymen of a later date—Antonio Maria Sacchini. Sometimes described as Piccini's most formidable rival in Italy, Sacchini first attracted attention in 1762 with his opera *Semiramide*. It won him the post of a composer at a Rome theater for seven years. From that time until he visited Paris in 1782, he mounted the heights of popular-

ity both in Italy and in England.

He seemed certain to sustain his fame in France, Joseph II of Austria, a visitor in Paris, recommended him to his sister, Marie Antoinette, for royal patronage. Marie obliged, and Sacchini did win a meed of attention in Parisian music circles. He was barely able, however, to attract followers who were more interested in the jousts of Piccini and Gluck, who were vying for favor. Then, in 1786, disaster overwhelmed him. He had composed what he

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considered his operatic triumph, *Oedipus Coloni*, and produced it at Versailles. Maria promised it a presentation at the forthcoming opening of the Royal Theater. Womanlike, she then changed her mind and kept Sacchini at a distance. Finally he managed an audience with her and was told that his work must give way to another's because, said Marie, she had been accused of favoring foreigners at the expense of French composers.

Sacchini's spirit was literally

crushed. He took to his bed, died there three months later. His death focused attention upon his work, which promptly soared in public esteem. His *Oedipus* was on the boards for sixty years. Today, however, Sacchini is usually rated no better than the "first of the second-class geniuses," and of his 60 operas, his many masses and other church works, his symphonies, quartettes, trios, and sonatas, little is heard.

None of the composers we consider masters were without their rivals.

Beethoven was no exception. One of his best-known rivals was Daniel Steibelt, a competent pianist, an industrious composer, and apparently somewhat of a rascal.

Steibelt had a successful career as a concert virtuoso, but his Viennese reputation was discounted sharply as a result of his challenge to Beethoven. Steibelt arrived in Vienna, a vain and arrogant man determined to brush off the young upstart from Bonn with a few masterly sweeps on the keyboard. When he departed it was as a beaten, humiliated man who could not endure the envy that gnawed when he heard Beethoven's improvisations.

Creditors, plus a reputation for surpassing ill-mannerliness, plagued Steibelt from one city to another. When he died in 1823 in St. Petersburg, where he had served as director of the opera, he was penniless. A subscription was raised to provide for his family, who were left with only his many operas, ballets, chamber works, and numerous piano works. Many critics claim these are not without merit and that they do, to a degree, justify Steibelt's popularity in his time even if they do not exculpate his unseemly behavior. But one will have to travel continuously and listen closely to hear any of them played today.

Of all the composers who had their public standing cut out from under them by a keener talent, perhaps none took his fall any more good-naturedly than did Sigismund von Neukomm. He wrote more than 1,000 works, including symphonies, operas, oratorios, songs, and pieces for the organ and the piano. He was a musical lion in England. And then along came a man named Mendelssohn, who tamed him.

Born in Salzburg in 1778, Neukomm became, successively, a chorister in the Salzburg Cathedral, a pupil of Michael Haydn, and a pupil of Joseph Haydn. The latter virtually adopted Neukomm after the boy arrived in Vienna in 1798. Eight years later Neukomm became the *Kapellmeister* of St. Petersburg and director of the Emperor's German Theatre. In 1809 he went to Paris where he made a fortunate connection with Talleyrand.

During all these years, and later while he was traveling on the con-

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continent and in South America, Neukomm poured forth his torrent of music. It was phenomenally successful, and when he visited London in 1829 he was enthusiastically welcomed. But his popularity was short-lived, for Mendelssohn also visited London that same year. Then it was that London music lovers realized what they had been missing, and Neukomm went into eclipse. Neukomm remained on the most friendly terms with Mendelssohn. And the latter, in his letters, shows nothing but the highest regard for his contemporary's character and personal traits, and little but restrained disapproval of his shoddy work.

Time plays queer tricks. It buries many treasures for a later generation to discover. It may be that musical scholars will some day re-evaluate the work of these men so briefly discussed here. Some may be rescued from the neglect into which they have been cast. It is not fantastic to speculate thus, for the Present does have an annoying habit of digging up the mistakes of the Past. <<<

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TIBBETT

(Continued from page 21)

are many official occasions when a star can lend a hand. By so doing, he maintains an equilibrium as an individual which is reflected in a sane and healthy approach to his art.

If I have overemphasized the advantages which a public life may offer to the artist, it is because I wish to forestall those cynics who always say, no matter what extracurricular activity a person under-

takes, "Oh, probably some publicity gag!"

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ROSSEL

(Continued from page 11)

Improvise at the piano until you are ready to write, using the themes you have selected. If you are planning a song, study lyrics until they sing to you. There is an unmistakable elation, a tense excitement which the true creator will recognize. Wait for that urge, then sketch as fast as possible. Work at white heat.

In working out a composition, "smoothing out the wrinkles," self-

criticism, good judgment, and good taste are of utmost importance. Knowing what to keep and what to blue-pencil is essential to sound craftsmanship. Prune any dead wood thoroughly. Compress and delete until every note that remains is vital.

Study your sketch carefully for any possible improvements; perhaps a phrase can be elaborated or condensed, or a new modulation introduced. Study its architecture. Develop the "long line" as the French

say—that mystical connection between phrases that makes one man's work a masterpiece and another's, just as "correct," a conglomeration of notes.

As your work progresses, you will find that it ranges all the way from intense excitement to just plain hard work. Often you will work at five levels in a single day.

1. Sketching a new piece—the highest level.

2. Working it out. You will probably season two or three sketches at a time, for a month or so.

3. The complete pencil draft—scoring, arranging, getting each note exactly as you want it. ("Genius is the capacity for taking infinite pains.")

4. Making an ink copy, copying band or orchestra parts for the actual tryout. A music pen, permanent black ink, and good quality paper are essential.

5. Marketing. Study the specialties of publishers and send your work to one who publishes that particular type of music—school band, sacred octavo, etc. Make a list of five such publishers, the order in which you wish to send a certain composition, and date sent. That should tell you whether there is a possibility of getting it in print.

Write sonatas for piano and various other instruments. You can learn as much from them as from writing a symphony, and they are much easier to try out. A symphony will give you no peace until all the movements are completed!

Study, Explore

Study continually—the masters, the modern writers. (At least the latter occasionally help you to decide what you do *not* like!) Study modulation, scoring for various instruments. (Scores and records are invaluable in this phase.) Explore the various diminished 7th and minor 7th chords, and learn how they can improve an otherwise commonplace melody. It matters not how many times you rewrite a certain phrase just so the last one is good!

Study the sister arts of poetry, painting, drama. Ravel stated that his best lesson in composition was in reading Poe's essay "On Composition," which I strongly recommend. It shows the place of intellect in cre-

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ating. Always work on the highest level possible. Set the stage for sketching daily. There is truth in the psychological dictum if you want to be cheerful, act cheerful, and soon you will be cheerful. If you want to sketch a movement, sing and play your material with great energy, with exaggerated interpretation. The muse is much more receptive if you are an ardent wooer!

However, if you are not in physical condition to write with elation, with pleasure, successfully; if you are not intensely alive, turn to the next step—work out another composition, or score an orchestra number. Or at least you can always copy!

Keep on the lookout for "stimulators." Christmas and Easter are good times to write new music appropriate to the season. A dead-line you must meet often stimulates. Furthermore it is easier to find a publisher for music which fills a need than for a type of which there already is a good supply.

After completing your work lay it aside for a month or so. You often get a different slant on a piece when you return to it.

To summarize, if you want to write, work at it relentlessly. The more you do, the easier it becomes! Analyze your own talents. It is better to be a successful writer of easy teaching pieces for piano than a failure at writing symphony. It's more fun, too, to feel that glow which comes when one's efforts are crowned with success—when you can sit back and say with Brahms, "It will wash!"

This DID Happen

RESELLING tickets for "South Pacific" at enormous profit isn't anything so new. When Henry Purcell was organist at Westminster Abbey he got caught charging fancy prices for extra seats in the organ loft to watch the coronation of William and Mary. He was ordered to fork over to the proper authorities or get himself a new job. He must have kicked in, too, for he went right on playing the organ in Westminster for the rest of his life.

Do you know a "This DID Happen" item? If so, you are invited to submit it to the Editor.

PETINA

(Continued from page 7)

he gets a better combined sense of both music and drama. That is what happened to me at least, and I am now back at the Met after singing in two Broadway shows.

So much good music is being written in the popular field and so many fine musical dramas are being presented on Broadway, that it practically requires an artist with a voice of operatic quality to sing the score. A pioneer in the field was *Porgy and*

Bess, George Gershwin's great American folk opera. There followed *Song of Norway* and *Magdalena* (in which I appeared), *Street Scene*, *Regina*, and the currently popular *South Pacific*, to name only a few. Yes, Broadway and the opera are definitely allies instead of enemies. And the artist who is looking forward to a well-rounded career can do so only when she recognizes that the twain do meet, musically and artistically. The result will be greater scope and more outlets for the singer's talent.

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BUCHANAN

(Continued from page 15)

All this could be changed. Our musical literacy could be 99 per cent of the population instead of 1 per cent. If 99 per cent of us could read music, 99 per cent would be far more inclined to sing. Many of the people in the lowest 10 per cent with regard to musical talent have excellent voices. Let them sing melody or give them plenty of time to learn a part and they will sing with the best. They can learn to read, too. It just takes longer, but then we have remedial reading classes for word reading also. Not everyone has superior talent for golf, but lots of people enjoy playing it.

I don't know all the factors that went into changing our civilization from an illiterate to a literate one, but I know two requirements for achieving a like miracle with our musical civilization. One is to want to do it, and the other is to believe it can be done.

It can be done. John Doe (ninety-nine out of a hundred of us) is musi-

cal enough. We have a public school system just waiting to be used as effectively for this purpose as it is for teaching the reading and writing of words. There is a method of teaching the reading of vocal music that is perfectly adapted to classroom instruction.

Suppose we set up a minimum objective for the musical training of Mr. Average American, who will be the backbone of our new musically literate civilization. I suggest that his basic musical technique should be the ability to read a melody line without help from any other voice or instrument. That is, given one note on a printed score, he will be able to sing, or hear in his head, the next note. If, in addition, he can be taught to play a piano or some other instrument, so much the better. The point is, if we decided that it ought to be done, in a very limited time practically every American could learn to read a vocal melody or part with reasonable accuracy before graduating from the public schools.

If our minimum objective is the reading of vocal music, there is

waiting, only for minor improvements and perfections, a concrete method of achieving this specific objective. *Solfège*, the "moveable do," our familiar *do, re, mi*, is a method whereby the steps in the reading of vocal music may be taught in class lessons. I tested this method in a controlled experiment, against another method of vocal sightreading. A description of the test is on file in the library of the University of Michigan. The students of all ages made more rapid progress with this type of *solfège* than those trained with the other method. The method was developed in the nineteenth century in England and has been used to a certain extent in this country. I am convinced from statistical testing and experience that in any scientifically conducted contest it would prove itself to be the best method for teaching Americans to read vocal music. There have been very few such contests, because it has been our unfortunate habit to leave science and reason behind as we enter the field of art.

Solfège has lost a large degree of

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its effectiveness in this country because so few teachers of the method have realized how truly effective it can be. They have been confused by the criticisms of instrumentalists who, not even trying to understand the method, have insisted that the teaching of all types of music be cast in the same mold, and have taught as though the only way to the reading of vocal music is to learn the technique of reading instrumental music. The problem is quite different. In reading instrumental music, the note on the score tells you where to put your finger on the piano or other instrument. In reading vocal music, the note on the page must call to your mind a sound, a tone relation from the preceding note, or the note above or below.

Solfège is not contradictory to any other method of music teaching unless it is taught by teachers who do not understand its purposes and objectives. No method is good unless it is well taught. Properly taught, *solfège* benefits not only the singers, but is of some help to the instrumentalists and may become an in-

valuable tool of the theorists and composers at the most advanced levels.

First, we test the method to be sure it is the best. If it can be proved so, at least for our minimum objective of giving people a sure method for reading vocal music, it should be accorded due honor and should be taught well and enthusiastically. It would not be difficult for our educational experts to determine by experiment what ought to be taught in the third grade and exactly the yearly steps toward a certain minimum musical technique that would be expected of every high school graduate except possibly in a few rare cases where even the most careful training would not take. A child should be able to move from the third grade in Maine to the fourth grade in Missouri and continue in a well-planned development of his technique for reading vocal music. It is done reasonably well in other fields and it could be done in music. As it is now, this stepwise, well-planned training is rare throughout a school system, or even in a single

school.

Teachers of piano and other instruments would have nothing to fear from development of a generally taught technique for reading vocal music. The more people who get interested in one branch of music, the more there will be with extra talent or extra interest to explore another branch of music. There would be more and better choruses and community singing without question, but it is reasonable to predict in addition more and better orchestras, and more pianists and accompanists to ten times as many ambitious soloists. All this is not a Utopian dream. It is something that can be done, and its realization would be far more wonderful than words can express.

It can be done if we want to do it. We would want to do it if we could catch the vision of an America singing and playing music, not merely listening to it. Who ever really understood the tremendous emotions that go with Bach unless he had sung Bach? We would develop richer music, deeper music, more varied music if we were a nation of performers.

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Countless new composers would lift the art of music to a pinnacle never before achieved, just as the blossom time of a *cappella* singing in the sixteenth century laid some of the foundations for the musical giants of the ensuing centuries.

Those in charge of our schools are not likely to admit complete ignorance of such subjects as mathematics and English, but music is another matter, and the educator or administrator has no qualms about admitting his deficiencies in this field. At least the administrators have it within their power even now to set to work competent musicians and music educators, statisticians and experts in testing, to determine what music should be taught and when and how. The administrators might be delighted to find that with hardly more time allotted to music than at present, a far superior product could be purchased. It is all a matter of determining minimum and maximum objectives and then finding the best way of attaining those objectives.

The heart of the problem is *wanting to do it*, really hoping and planning for an America where everyone sings, where triads are as common knowledge as 2 times 2 makes 4. We can't change many of the present generation of adults, but the oldsters can do their part in making the next generation the first musically literate public in history.

◀◀

For Musical Philatelists

IF THE postmaster in Pittsburgh cares anything about music he probably feels quite good about the fact that three of the five commemorative stamps honoring American composers carry the pictures of men who spent some of their lives in Pittsburgh. Both Stephen Foster and Ethelbert Nevin were born there. Victor Herbert once conducted the Pittsburgh Symphony orchestra. The New York City postmaster no doubt lays claim to Edward MacDowell; the Washington postmaster to John Philip Sousa.

Whom would you nominate for the next stamp?

• • •

You are invited to submit human interest and miscellaneous stories related to music.—Editor.

THOMPSON

(Continued from page 17)

for raising the money that community orchestras may differ from professional orchestras.

Community symphony organizations often ask what amounts of money their orchestras can reasonably expect to raise. No two communities are alike in this respect. However, the budgets of most community orchestras will average around twenty-five cents per capita for the corporate population of their cities. Some of the community orchestras which have established exceptionally good playing personnel under well-trained conductors and full-time managers have successfully pushed their budgets up to fifty cents per capita. The Charleston, West Virginia, Symphony, in a city of 80,000 strove for several years to raise a budget of \$50,000 or sixty-two cents per capita. In spite of the fact that the orchestra plays well, has a fine conductor, has brought tremendous national and international publicity to the city and state, it still had difficulty in getting the community to meet that budget figure.

Earned Income

Practically all orchestras have what is termed "earned income," including the sale of concert tickets or memberships, sale of program advertising, income from tour concerts, broadcasting, television, and recording contracts. The last three usually are available only to the major professional orchestras. As a result, the proportion of earned income to gross expenditures among the major symphonies ranges from a high of 96 per cent to a low of 34 per cent.

Nearly all of the community symphonies have income from ticket and membership sales and many sell program advertising. Some of the community symphonies enjoy income from local broadcasting contracts and tour concerts which, together with ticket sales and program advertising result in fairly good percentages of earned income. For instance, in 1949-50 the Charleston (W. Va.) Symphony had an earned income equal to 70 per cent of the gross expenditures; the Grand Rapids (Mich.) Symphony and the Wichita (Kan.) Symphony each had earned incomes equal to 50 per cent

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of their gross expenditures. These percentages indicate that community symphonies can take long steps toward earning their way.

It behooves all symphonies to do all they can to earn as high a percentage as possible of their total expenditures through ticket or membership drives, sale of advertising, concerts, and broadcasts. The better the music is, the greater opportunity orchestras have of boosting their earned income.

However, even with earned incomes, the great majority of symphony orchestras constantly face dire financial difficulties. According to a statement made before the United States House Ways and Means Committee in February 1950, the 25 major symphony orchestras suffered an aggregate deficit of more than \$3,000,000 during the preceding year. This gross deficit equalled one-third of their gross expenditures.

In studies made on 25 community orchestras having annual budgets ranging from \$1,600 to \$50,000, the American Symphony Orchestra League found that the community orchestras are suffering annual deficits of from 10 per cent to 33 per cent of total expenditures. Although a few of these orchestras were operating in the black, the deficits averaged 16 per cent of the total gross expenditures.

From the foregoing figures, it is obvious that America's symphony orchestras are in trouble financially. Serious study of the problem is a grave national need which must be faced frankly and fearlessly. Stated quite simply: Symphony orchestras are one of the most important factors in the cultural life of America, but they cost more money to operate than is now being raised by their respective organizations. If America values its symphonies and wants to retain them, the American people must take greater responsibility for the financial support of these orchestras, either through increased voluntary contributions or through tax levies.

If we are to secure wide public support of the kind that will enable us to eliminate deficits in a business-like and permanent manner, a well-planned campaign of public education and public relations is an absolute must. The public must believe in the cause.

Sources of Subsidization

1. *Government funds.** There are laws in 27 states which permit public money to be used in support of musical organizations. In five additional states such matters are handled in the municipal charters of the cities within those states. Four of the 27 states have passed legislation authorizing support specifically for symphony orchestras. The Rhode Island Philharmonic receives an annual grant of \$5,000 from state funds for the presentation of free concerts for students of the public schools of the state. The North Carolina State Symphony receives an annual grant of about \$15,000 from the State Department of Education.

In the Indiana statutes relating to municipal corporations, Chapter 78, sections 48-7801 to 48-7808, the following is set forth: "Any city, town or township shall, when authorized and empowered as hereinafter provided, levy each year a special tax of not to exceed two (2) mills on the dollar for the maintenance and employment of bands and orchestras for special purposes. . . . All of the funds derived from the said levy shall be expended by the officials of the said city, town or township for the purpose of maintenance and employment of bands and orchestras for municipal purposes and shall not be used for any other purpose whatsoever."

In Iowa, according to Chapter 218 of the 52nd General Assembly, "Cities, including special charter cities having a population of over 75,000 and less than 125,000, may when authorized as herein provided, levy each year a tax of not to exceed one-eighth of a mill for the purpose of providing a fund for the maintenance or employment of

a symphony orchestra for musical purposes."

Two states have laws permitting tax funds to be raised for bands and orchestras. Maryland has a law whereby seven counties are permitted to establish, maintain, and support a municipal band or musical organization. Ohio laws permit any municipality, upon the vote of the electors, to levy annually for a period of five years a special tax of not more than one-half mill for the purpose of equipping, uniforming, maintaining, and employing a municipal band, and/or orchestra for cultural and entertainment purposes.

The following eight states have permissive legislation whereby broad powers are given to city, township, or county units to levy and spend monies for cultural, educational and recreational purposes: California, Massachusetts, Minnesota, Pennsylvania, Utah, Vermont, West Virginia, and Wisconsin. There are many instances in these states where the powers have been interpreted to permit the financial support of symphony orchestras.

The remaining 13 of the 27 states have permissive legislation whereby taxes may be levied for the specific support of a municipal band: Arizona, Illinois, Kansas, Maine, Michigan, Missouri, Montana, Nebraska, Nevada, North Dakota, South Dakota, Texas, and Wyoming. Some interpretations within these states have permitted the definition of "band" to cover a symphony orchestra.

In the 21 states which do not have legislation relating to the support of musical organizations, six establish sufficient latitude in their municipal charter legislation so that the municipalities may provide for tax levies for these purposes if they so desire. Those six states are Florida, Georgia, Mississippi, New Jersey, New York, and Tennessee.

Therefore, symphony organizations have something to work with in the way of permissive legislation for their support in all but 16 of the 48 states. It remains for the symphony groups to study the laws and ordinances of their own states and cities to see whether they can or want to seek financial support from public monies.

(Continued in next issue)

Individuals and organizations interested in the founding and development of local symphony orchestras are invited to get in touch with:

MRS. HELEN M. THOMPSON
Executive Secretary
American Symphony Orchestra
League
Charleston, W. Va.

* Note: In the preparation of the section relating to governmental funds as a source of subsidization for symphony orchestras, wide use was made of studies prepared by the American Music Conference, 332 South Michigan Ave., Chicago, Illinois.

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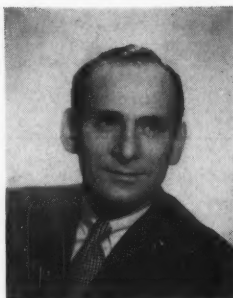
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WATCH what you sign! Be careful of your endorsements and sponsorships! More than one publicity-hungry artist has gotten mixed up with phoney causes through eagerness and lack of judgment. On page 21, **LAWRENCE TIBBETT** charts a course for wise public relations. In addition to pointing out some hazards, Mr. Tibbett indicates that artists may be of great assistance to truly worthy causes. A stronger sense of local and national citizenship and service is something that should constantly challenge all artists.



ARE you one of those people who are constantly carping about *The Star-Spangled Banner*—too hard, too great a vocal range, not really an American tune, etc., etc.? We enthusiastically agree with **CAPTAIN THOMAS F. DARCY, JR.** (p. 8) that there should be no more such talk. We have a national anthem and *The Star-Spangled Banner* is it. After you have read Captain Darcy's article we believe that you will feel better acquainted with and more friendly toward our national anthem and we trust that you will remember more about its story the next time you sing it.

After long and distinguished service (he was the youngest bandmaster in the United States Army in World War I) Captain Darcy has recently retired as Leader of the United States Army Band and is composing music and serving as adjudicator and guest conductor.

ONE evening in a Columbia University auditorium **IRRA PETINA** (p. 7) walked out on the stage, plunked down a big batch of music, told the customers what was in it, and asked them what they wanted to hear. We thought it was a great idea and lots of fun.

Miss Petina sees no conflict between "kinds" of music. She is equally at home on both end of midtown Broadway. She has distinguished herself in the Met at 40th Street and in show houses further up the street. To her, 42nd Street is merely a traffic light . . . not a dividing line between cultural worlds.



MRS. HELEN M. THOMPSON (p. 17) is now on leave from her position as Executive Secretary of the Charleston, W. Va., Symphony Orchestra and is serving in a similar capacity for the American Symphony Orchestra League. In this issue she begins Part IX of her series which, so far as we know, is the only available manual on the development of community symphony orchestras.



IT seems that colleges and conservatories have problems concerning their practice pianos. They simply cannot afford standard grand pianos for all their practice rooms. When it comes to buying uprights, we hear that they have less than respect for the newer-type spinets that have been designed for decorative effect rather than for the daily banging which practice pianos receive. **DEAN ROWLAND W. DUNHAM**, College of Music, University of Colo., presents the report (p. 27) of his committee of the National Association of Schools of Music, in which they outline specifications for a suitable practice piano.



PEOPLE who have other keen interests in combination with music usually have a musical viewpoint with unusual directions and qualities. **FRANK W. FRIEDRICH** (p. 22), who is regional manager for a decalomania transfer company, offers a most readable story of the development of staff and keyboard. In addition to his business interests, Mr. Friedrich has been active as a piano teacher in Cleveland, Ohio. Mrs. Friedrich says his non-business interests are divided into three parts . . . gardening in spring, sailing in summer, and music in fall and winter.

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